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Rita Rubery with yokes

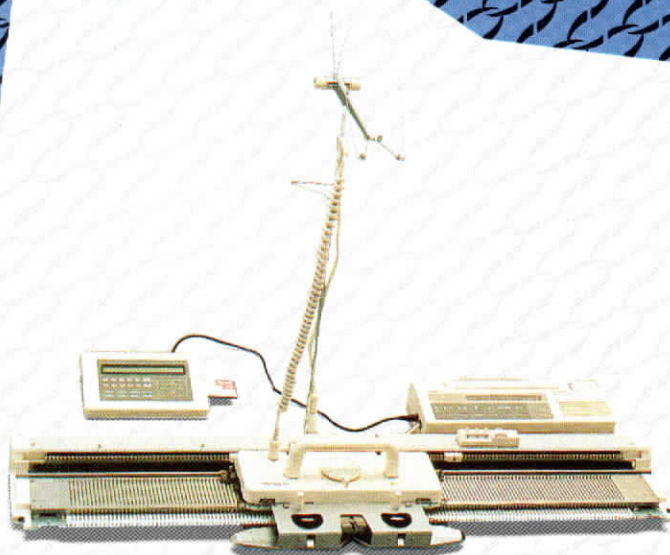
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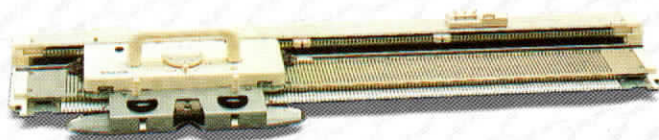


A PEARL OF A SYSTEM FROM SILVER

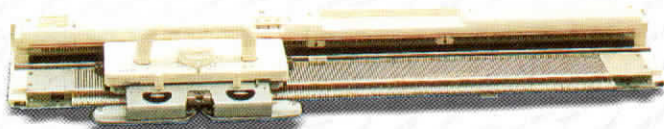
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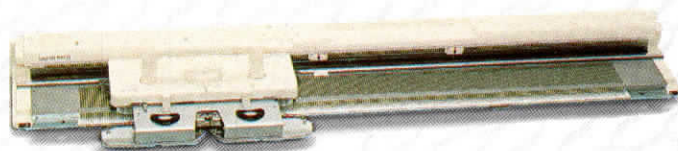
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SILVER

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SILVER RE
KNITTING MACH

ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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Dear Readers

For many of us, one of the joys of summer is the chance to spend some leisure time on more creative knitting, so we've packed this issue with patterns and articles designed to inspire you.

Inspiration can come from both the exotic and the everyday – Iris Bishop has found hers in South America (p.42), whereas Anne Ken's lies in Tudor England (p.16). Meanwhile, Terry Armitstead has his eye on a friend's ginger jar (p.62) and Angela Gordon plays with paint and paper (p.48). It's all great fun and there's help too with designing garment patterns – skirts with Hazel Duignan (p.11) and yokes with Rita Rubery (p.58).

To help all that creativity along, we've a special offer of Jones Tones fabric paints (p.46), a Free Line draw for knitting-in beads (p.9) and Mary Dowse has the latest on what's fashionable this summer (p.70).

Alternatively, if all that creativity sounds too hectic, why not knit Ruth Cox's dreamy seascape cushion (p.72) and just lie back and enjoy reading your MKM? Have fun!

Sheila

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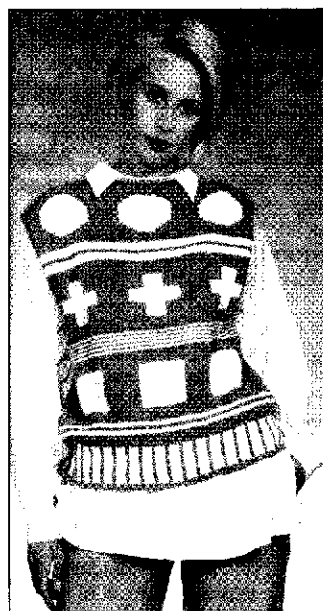
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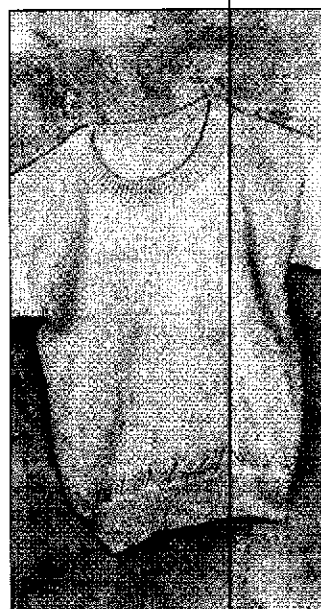
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Our fax number is
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PHOTO CREDITS

This month's patterns were photographed with the following accessories:

Page 13: Shorts, MARKS & SPENCER. Jewellery, ANDEA.

Page 19: Trousers, RICHARDS. Earrings, ACCESSORY TO.

Page 26: Skirt, NEW LOOK. Earrings, NEXUS.

Page 35: Body, FREEMANS. Trousers, RICHARDS. Hat, KANGOL.

Page 39: Jewellery, KALVELA KORU.

Page 50: Shirt and jeans, MARKS & SPENCER. Earrings, ACCESSORIZE.

Page 59: Skirt, OUISET. Earrings, LIBERTY. Bracelet, RONLY.

Page 66: Jeans, LEVIS.

Page 75: Jeans, LEVIS.

NEWS LINE

New products, colours or prices; a special event or a change of address; if it's news, we want to know. Send details, pictures or samples to the address on page 5 or . . .

Fax us on 01628 829816

CRAFTS BY POST

The Spring and Summer Crafts and Rugs catalogues available from Readicut Wool include beautiful designs for cross-stitch enthusiasts which knitters can adapt and interpret. Also of interest to knitters is the silk ribbon

embroidery which is featured in the Crafts catalogue.

For further information contact Readicut Wool, PO Box 1, Terry Mills, Ossett, West Yorkshire, WF5 9SA. Tel: 01924 810811.

PASSAP PARTNERS

Beka Knits is the name of the new business partnership of Kathy Haynes and Betty Manwaring, who boast a friendship of 20 years' standing and 60 years of knitting experience between them.

Their first catalogue contains 12 designs for the E6000 – simple garment shapes with decorative designs. For men, two round neck sweaters have two- and three-colour designs, a third has patterned borders and there's a waistcoat with stunning chevron stripes of geometric pattern.

Four motif designs give the children a choice of Teddy climbing a wall, a busy bee, chugging train or Punch and

Judy. Then for women, there are simple sweaters with striking designs of swans or flamingoes, a two-piece suit of skirt and diamond-striped sweater and last, but not least, a beautiful jacket with pineapple pattern motifs which won second prize in a national competition.

Each design is made up in yarns that are readily available or are sitting on your shelves just waiting to be used. Patterns are sold individually and can be chosen from the free colour catalogue which is available, on receipt of an A4-size sae, from Mrs B. Manwaring, Marbles Barn, High Street, Newick, Nr. Lewes, East Sussex BN8 4LG.



SUMMER KNITTING

The latest catalogue from Readicut Knitting has a super selection of summer yarns, most of them a few pennies cheaper than the recommended price, so there are savings here as well as dozens of ideas. Texture and lace are the dominating themes of the hand-knit pattern leaflets and the yarns favour cotton or the cotton look in colour ranges that include plenty of natural and pastel tones.

The catalogue is also a good place to find the latest accessories and 'gadgets'. This time it is the Afriweave needles that appeal. This is a set of six

weaving needles which enable you to use up all kinds of remnants – yarn, ribbon, fabric strips – anything that can be woven in and out of the needles to make strips of fabric. These can then be sewn together to make gifts, bags, rugs, household items – whatever your imagination can dream up and your 'remnants' suggest. The Afriweave needles cost £4.99.

If you would like a copy of the Readicut Knitting catalogue, the address to write to is Readicut Wool, Terry Mills, Ossett, West Yorkshire WF5 9SA. Tel: 01924 810811.

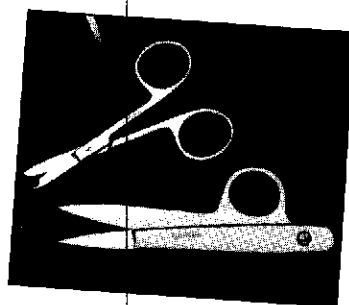


SWISHERS

Unpicking seams, snipping thread ends and so on can be a precision job, especially on fine work, so it needs precision instruments. The latest Swishers from Just Blades Ltd are just that.

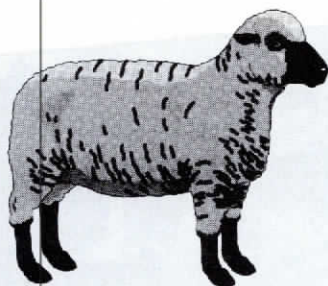
There are the Swishers Thread Snips which are 4½ inches long and deal with loose ends at lightening speed. These have a finger ring which leaves the rest of the hand free to manipulate the fabric, while the blades, ground to a fine cutting edge, can be re-sharpened if this is ever necessary. Made in stainless steel to last 'forever' the thread snips cost about £6.99 from sewing and haberdashery shops nationwide.

The Swishers Lift & Snip Scissors are another new product from Just Blades. Only 3½ inches long, these little scis-



sors have the key feature of a curved section at the tip of the lower blade. This little 'hook' enables an individual stitch to be lifted and snipped quickly and, above all, safely. Perfect for tapestry and cross-stitch and for unpicking when the dressmaking has gone wrong, the Lift & Snip Scissors cost around £3.50.

The manufacturers, Just Blades, make a whole range of scissors and shears for craft and domestic uses, so for further information call them in Sheffield on 01909 561323.



HAND-SPUN YARN

Yarns of Creation are hand-spun on a traditional spinning wheel by Pat Myers, whose cottage industry is situated on the east coast of Yorkshire. The raw materials are wool and merino wool fleece, mohair, silk and angora some of which are 'home-grown'.

Pat keeps her own Angora rabbits and clips them every 12 weeks but sends the wool (or fur) away to be blended with equal quantities of merino wool as the pure angora is too light and fly-away for spinning. Incidentally, she tells us that the angora is eight times warmer than wool so she uses it a great deal for gloves and hats! There is also a pet sheep in the Myers family which,

when sheared, produces a fleece 6½ inches long. This wool is wonderful to spin, says Pat, who leaves the fleece unwashed so that the wool is well-greased for spinning.

Yarns of Creation are available to order for hand knitting or chunky machines and prices run from £1.00 per ounce for natural merino to £2.50 for blended angora or pure silk. Pat now has a brochure of the most popular garments which can be knitted to order but will also take commissions for spinning and knitting. Write or telephone for the brochure and yarn shade card or more details to Mrs P. Myers, 220 Seaside Road, Aldbrough, Nr. Hull HU11 4RY.

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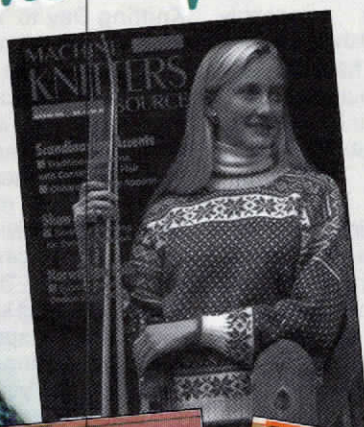
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8 ►

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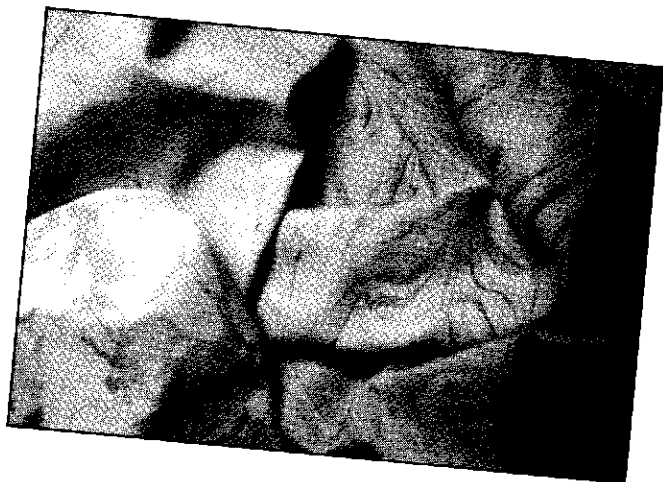


TRY MARBLING

Anyone thirsty for a new craft to try will be interested by a new book, hot off the presses at Search Press. **Marbling on Fabric** has been written by Anne Chambers, an expert at marbling on paper who has now turned her skill to fabrics, using fabric paints, acrylics and oil paints. The fabric itself can be silk, satin, cotton or synthetic and the end products as varied as scarves and bookmarks, ties and espadrilles. There is even a patchwork quilt among the beautiful colour illustrations in this 48-page paperback, which gives clear instructions and step-by-step photographs. Most of the equipment

needed can be found in the home and the secrets of techniques that sound like accidents – 'random dropping', 'spattering' and so on – are revealed in the book along with information on correcting actual marbling mistakes.

Marbling on Fabric is published this month at £5.95 (ISBN 0-85532-788-X). The publishers, Search Press, have a wide range of subjects in their craft library so if you would like a catalogue, please write to Search Press Ltd, Burns & Oates, Wellwood, North Farm Road, Tunbridge Wells, Kent TN2 3DR. Tel: 01892 510850.



ANN KITE TELEPHONE NUMBER CHANGE

The telephone number of Ann Kite Educational Services has been changed – and not just by the "Phoneday" addition of a "1". The new number is **01544 350627**.

Ann apologises to all knitters who have been trying to reach her by 'phone. "BT gave us barely four weeks' notice," says Ann, "four days too late for us to change our advertisement in the April issue. BT's recorded change of number announcement is not at all

clear and very few knitters have succeeded in understanding it. We have complained to BT but to no avail."

In view of this, Ann's Spring Offer is being extended through the summer. **All videos have been reduced to £29.95 or less!** See Ann's full page advertisement in this issue. Ann says, "Do ring us on our new number, **01544 350627**, we'd love to hear from you. We've missed all your calls!"



WHAT WOULD MOTHER SAY?

Second-time-around is the footwear story now – not second-hand shoes, which Mother always warned us against, but the latest leisure styles made in re-cycled fabrics.

Knitters should be familiar with the super yarns which **Evergreen** have produced from recycled jeans and woollen clothing, but now they have joined forces with **Clarks**, the High Street shoe specialist, in a footwear eco-venture. The latest 'thing' from Clarks are laced shoes or booties made from Ever-

green fabrics – new Hemp with recycled wool/cotton in 'Porridge' or recycled denim/acrylic in 'Storm'. The linen and denim looks are right in line with fashion and the recycled fabrics are easy on the conscience.

The shoes are lined with canvas (not recycled) but the uppers are vulcanised to soles of rubber which is a renewable resource. Sizes 3-8 will be available at selected shops at £21.99 for the shoes, or £24.99 for the booties. The FREE Clarks Helpline number is 0800 616 427.

FUN KNITTING DAY

Anyone within reasonably easy reach of Oxhey in Hertfordshire could have a great day out on Thursday, 29th June and do their bit for **Save the Children** at the same time.

It's not just during emergencies, but all the year round, that Save the Children needs donations of blankets and children's clothing, so **Kamalini Trentham** and **Margaret Farrell** have organised a Fun

Knitting Day to 'kill four birds with one stone', metaphorically speaking. The 'four birds' they have in mind are:

- * To raise funds in cash – tickets cost £5 and include a morning workshop and lunch.
- * To provide much-needed blankets and baby tops – so you knit in the afternoon with yarn provided. There will be prizes for speed knitting!
- * To have fun spending a day with your knitting machine.
- * To clear out your yarn larder

If it's news, we want to know

Send details, pictures or samples to the
address on page 5

of unwanted yarns. Any yarn donation is welcome.

The Fun Knitting Day will be held on Thursday, 29th June at Bushey Baptist Church Hall, Chalk Hill, Oxhey, Hertfordshire from 10.00 am to 4.00 pm. For further details please

ring Margaret Farrell on 01923 223604 or Kamalini Trentham on 01923 858101 or write to Kamalini at High Cross House, High Cross, Aldenham, Watford, Herts WD2 8BN, marking your envelope SCF FUN DAY. However, time is short so it would be quicker to 'phone.



BAUBLES AND BEADS

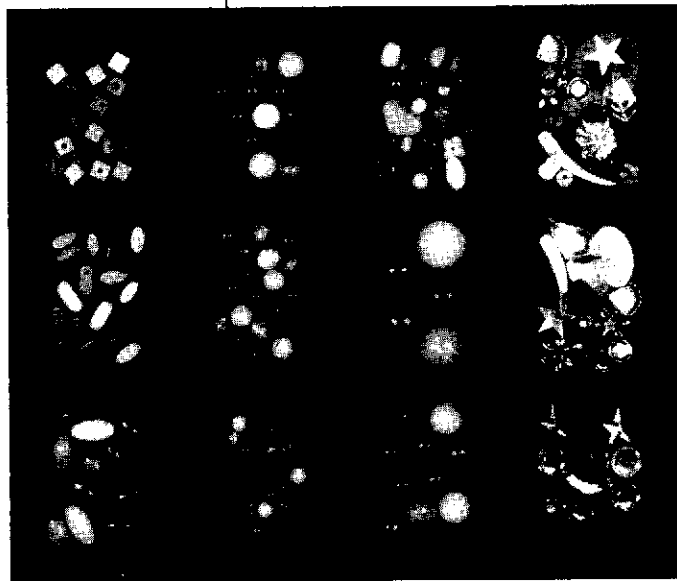
If you come across an exciting range of beads and sequins hanging in your local haberdashery shop or department store, tucked into little wallets with a distinctive LTT logo and see-through plastic window, you will have found the new collection of 'couture' trimmings from The Leicester Thread & Trimming Manufacturers Ltd.

For decorating fashions and knitwear, for sewing, embroidery and crafts, there's an extensive choice of beads, embroidery jewels, stones and sequins, many with the fashionable 'natural' look of glass, pearl and wood, antique

silver and gold.

A variety of size, shape and colour provides something for everyone and the trimmings come in small and large packs at prices from about 70p to £20.00. Further details from A & J Publicity, telephone 0181 959 2452.

You could try this new range FREE, as we have six packets of knitting-in beads to give away and all you have to do is send us a postcard with your name and address on it, to try your luck in our draw at the end of July. The address is Free Line Beads, MKM July, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire, SL6 3LW.



THE WINNERS

Here are the results of the competitions we featured in the January, February and March issues this year.

In January, the prizes to be won were three copies of the new PAD database introduced by Angela Gordon to list all the patterns and articles featured in machine knitting magazines during the last three years.

The winners were: Mrs A. B. Barnforth of Darfield, Barnsley; Mrs Lynda Boyle of Garswood, Wigan; Mrs C. Jordan of Harlow, Essex.

The solution: KNITTING, PATTERNS, MAGAZINE, ARTICLES, COMPUTER, RELATIONAL DATABASE, GARMENT, INSTALL, SOFTWARE

In February there was just one super multi-prize to compete for - a Brother KX-350 Home Knitter, the machine for DK yarn, plus four cones of yarn from BSK of Bedford and eight family knitting patterns to make a start on.

The winner of this multiple prize was Mrs J. Davis of Had-denham, Aylesbury.

Solution: ALWAYS BUYING NEW BOOKS.

In March it was state-of-the-

art technology that competitors were dreaming of, but we needed your reason for wanting to win DesignaKnit 6 for Windows. Given the correct answers to the first five questions, we were looking for the tie-breaking response to question six.

We had some great replies but the winner of DesignaKnit 6, Professional version is Sue Hyslop of Gwynnryn, Wrexham who said she would like to win one because:

'DesignaKnit 6 is a must. An aid after which knitters just Without, it's a trial To achieve perfect style And with it, I'll knit fit to bust.'

Runner-up and winner of the Standard version of DesignaKnit 6 is Mrs J. C. Collett of Baildon, West Yorkshire who says:

'I would love to win a copy of DesignaKnit 6 because then I could dump my slate, chalk and abacus in the bin!'

Solution: 1. 1990; 2. Version 6; 3. Professional; 4. 4Mb; 5. Colour changers and Silver Reed AG60 carriage



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ANY PATTERN

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KNIT TO FINISH

BY *Nina A. Miklin*



BOOK

N_o 1

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DUOMATIC UPDATE

DESIGNING SKIRTS

Did you try last month's 'holding position' on your Duomatic machine? If you did, you may be interested to read a little more about skirts - then try designing your own!

Hazel Duignan

One way of knitting a skirt is to work from the hem to the waist. If you decide to knit your skirt in six or eight panels, then you will not need any short-row shaping. However, for a four or two panel skirt, if you shape at the sides, your skirt will drop at the seams. Here are some ideas for a simple, A-line skirt.

CHOOSING THE YARN

An A-line skirt can be knitted in almost any stitch. Stocking stitch can be used, as long as your yarn is not too soft to hold its shape without seating. I suggest you try Forsell Pure New Wool, King Cole Anti-Tickle or Yeoman Sport or else two ends of Bramwell Hobby, or alternatively one end of Hobby and one end of Silky or Yeoman Panama. These are just a few yarns which would be suitable and I'm sure that you will be able to think of many more!

KNITTING A TEST PIECE

The first thing to do is knit a test piece. Since I've suggested using a four ply yarn, a test piece 50 stitches wide and 50 rows long will be fine. With a finer yarn, 100 stitches by 100 rows would be safer. If you are using Hobby, steam press it. If you are using wool, you should wash, dry and press your piece - according to the manufacturer's instructions - before measuring it.

HOW MANY STITCHES?

Next, draw a diagram following Diagram 1 as shown. Do not include any measurements at this stage. Now calculate the stitches and rows required.

a) Measure your hips and add 10 cm to the measurement - no cheating here, please! Divide the result by two and put this number on line 'A'.

b) Add 10 cm to measurement 'A' and put this on line B.

c) Subtract 12 cm from measurement 'A' and put this number on line 'G'.

d) Measure the width across the 50 stitches of your test piece. For this example, I shall use 17.9 cm but yours may be different. You will now need a calculator.

e) Key in the number of stitches in your test piece then divide by the measurement of your test piece. Multiply by the measurement required for line 'A'. The answer is the number of stitches required at the hip line.

My calculations were $50 \div 17.9 \times 51 = 142.45809$. I rounded the figure up to 143

to give me the number of stitches I needed at the hip. Calculated in the same way, the line 'B' needed 171 stitches and line 'G' required 109 stitches.

CALCULATING ROWS

Next, calculate the rows. Measure the skirt length you require, then calculate your own knitted length, as follows. For this example, I shall use 12.5 cm - the measurement of rows on my test piece, but yours may be different. Calculate 'C' as follows:-

Key in 50 on the calculator, divide by the measurement of the length of your test piece, then multiply by two (the length required for the hem). $50 \div 12.5 \times 2 = 8$ - so I need 8 rows for the front of the hem (I'll discuss the back of the hem later).

Calculated in the same way for my 71 cm long skirt, D needs 208 rows, E needs 68 rows, F needs 16 rows - if it is to be knitted in stocking stitch.

SHORT-ROW SHAPING

The shaping ('H') can be put in at any point on the length of the skirt. If the skirt is knitted in stocking stitch, as ours is, then the position does not matter. However, if you were using a stitch pattern, then it would be better to put your shaping at the top of the skirt, just under the waistband. Wherever you put it, it will need to be approximately 2.5

cm deep at the seam edge and to extend across about one third of the width at that point. So, my dart - which is at the hem edge of the skirt - would be knitted over 10 rows and 46 stitches.

KNITTING THE BACK OF THE HEM

For the purpose of this example, I shall use the following method for knitting the back of the hem.

Handle up. Orange strippers. Set lock to N/N. Push up the required number of needles and arrange for 1x1 rib. Knit 1 row at one whole number less than main tension. Push up all in-between needles on front bed. Handle down. Change to black strippers. Set lock to GX/N and knit 8 rows.

CALCULATE THE DECREASES

Next, you'll have to calculate the decreases required at the side edges of the skirt. I usually use a transfer tool with five prongs to make the decreases.

Starting with 171 stitches and decreasing to 143 stitches over 208 rows means that I have to decrease 14 times over 208 rows. If I decrease on every 13th row, that leaves me 26 rows which I shall use at the hem edge for my short-row shaping.

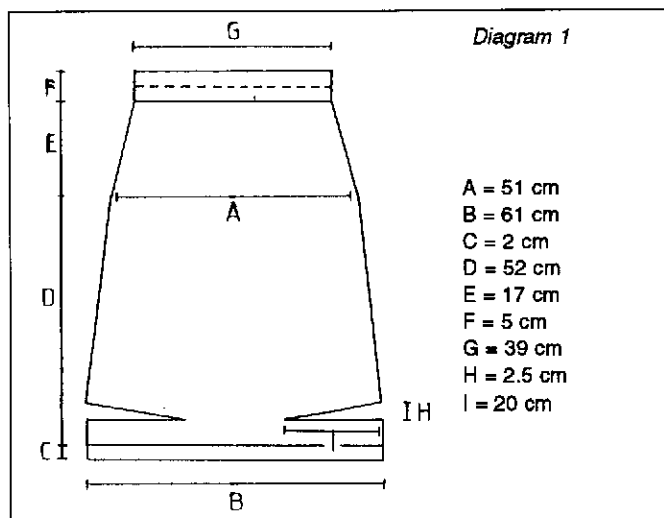
When my row counter shows 208, I shall have 68 rows to knit for the basque and I shall have to decrease from 143 stitches to 109 stitches. I shall have to make 17 decreases at each edge, so I shall have to decrease on every 4th row 17 times, then knit straight until my row counter shows 276.

THE WAISTBAND

Next comes the waistband. If I knit about 18 rows, this will give me sufficient fabric to fold in half to the inside to form a casing for the elastic.

THE PATTERN

My pattern will read as follows:- Handle up. Orange strippers. Push up 171 needles on each bed and arrange for 1x1 rib. Using main stitch size minus one whole number, knit one row with lock set to N/N.



Designed by

PROGRAM

Prog - ENT
Erase - ENT
Cast on - 1 - ENT
All st patt - NO
St Patt A - 1005 - ENT
Alter - NO
Knit Tech - 132 - ENT
Test - NO
All st patt - ENT
Form - NO
L Ndl - 65- [73-, 81-] - ENT
R Ndl - 68 [76, 84] - ENT
Start cast on - NO
Starting Pos - ENT
Cast on - Press ABC button
once - ENT
Follow instructions as usual

BACK

Handle up. Orange strippers. Set up 59 [67, 75] Ns at left and 62 [70, 78] Ns at right of centre on each bed in WP. 121 [137, 153] Ns on each bed. Arrange Ns for 1x1 rib. Set lock on N/N and ss to 3/3. Using C, K 1 row. Handle down. Push up all in-between Ns on front bed to WP. Set lock on GX/N and ss to 5/4, K 1 row. Set RC at 000. Change to black strippers. K until RC shows 16. Transfer all loops from back bed Ns to front bed Ns. Push empty Ns to NWP. Arrange pushers in WP under every front bed N in WP. Insert card into card holder and set to 0. Program card with Deco and clip Deco to lock. Set lock on GX/AX← and Deco on 2. (On E6000 machines, use Patt A.) Set RC at 000. Set ss to 5. Cont in sequence of 2 rows MC and 4 rows C and at the same time, shape sides by inc 1 st at each end on next and every foll 30th row until there are 133 [149, 165] sts. K 35 rows. RC shows 186. Place marker at each end. Set RC at 000 *. K 146 rows. Place a marker at each side of centre 67sts on front bed. (Remember that you are not knitting in the centre of the bed.) Cast off loosely. Return pushers to blocking rail.

FRONT

Work as for Back to *. K 86 rows.

SHAPE NECK

Note number in window of card holder. (On E6000

MINT JULEP

1

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 80 machines with Deco and E6000 machines.

MATERIALS

Yeoman Panama. (Yarn Guide No.10.)
1 x 500 g cone in White (MC or Col 1).
1 x 500 g cone in Turquoise (C or Col 2).

GARMENT WEIGHT

Finished garment in second size weighs 300 g.

The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further information about this yarn, please write to the following address: Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 6UD. Tel: 0116 2404464.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102] cm, 300-32 [34-36, 38-40] in.
Actual size 89 [99, 110] cm, 35 [39, 43½] in.
Length to shoulder 54 cm, 21½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

100 stitches to 34 cm and 90 rows to 14.3 cm measured over tuck stitch pattern (stitch size approximately 5). On Duomatic 80 machines, set lock on GX/AX←, Deco on 2 and K 2 rows MC and 4 rows C. On E6000 machines, use Pattern 1005, Tech 132.

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards needed from the chart provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Remember to put a pusher into the blocking rail for every stitch decreased and to bring a pusher into position for every stitch increased on the front bed.
- For this pattern, RC means the row counter on the lock, not the electronic row counter on the console, unless otherwise stated.
- This design has less ease than some others, so measure yourself before deciding which size to knit.
- As there is no cast-on number for the E6000 which matches this well, follow the instructions for the Duomatic 80, then program as given.
- Break off sufficient yarn for the cast off at the centre of the neck before starting to knit.

machines, note number on console. If there is no number, press ENT to bring number on to the screen.) Using a

length of MC, cast off centre 17 sts (7 at left and 10 at right of centre). Return pushers under these Ns to blocking

Hazel Duignan

rail. Note position of Ns and pushers at left and return pushers at left to blocking rail. Using a length of WY, K sts at left by hand then transfer them on to corresponding Ns on back bed. (Remember to alter L Ndl setting on the console.) Cont on rem sts for first side. Set RC at 000. K 1 row. Cast off 2 sts at neck edge on next and foll alt row, K 1 row. Dec 1 st at neck edge on next and every foll alt row until 33 [41, 49] sts rem. K 14 rows. RC shows 60. Cast off loosely. Return pushers to blocking rail. Arrange Ns at left, as noted and transfer sts from back bed to front bed. Unravel WY. Arrange pushers as noted. Turn card to noted number. Program card with Deco and clip Deco to lock. (On E6000 machines, return to noted RC number on the console.) Set lock on GX/AX← and Deco on 2. (On E6000 machines, use GX/KX setting.) Finish to correspond with first side, reversing shaping.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins. Note that you should not press tuck stitch but the hem can be pressed after pulling down lengthways.

NECKBAND

Join right shoulder seam. Handle down. Orange strippers. Set up 156 Ns on each bed at centre of machine in WP for full needle rib. * (On E6000 machines, use Cast-on 8 or follow instructions for Duomatic 80 machines and knit without electronics.) Set lock on N/N and ss to 2½/2½. Using C, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Set lock on N/N and ss to 3½/3½ and K 1 row. Set RC at 000. Set lock on CX/CX and ss to 4¼/4¼ and K 2 rows. Change to black strippers. K 2 rows. Set ss to 4½/4½ and K 4 rows. Set ss to 4¾/4¾ and K 4 rows. Set ss to



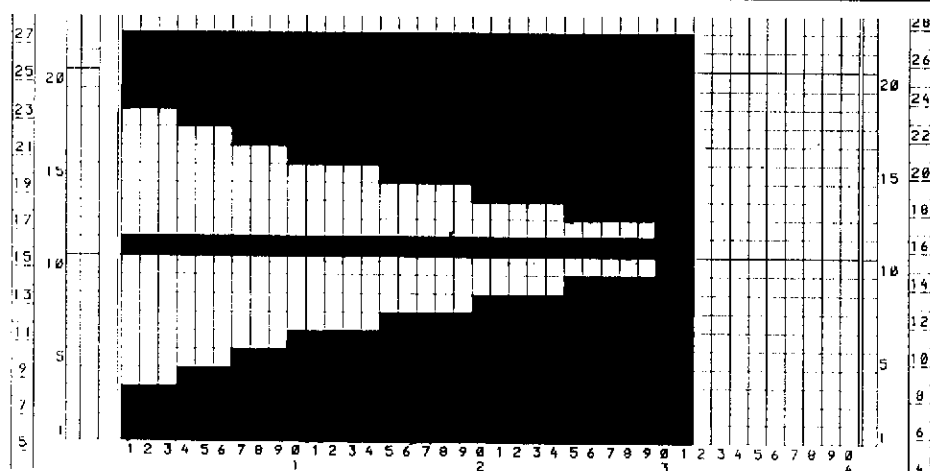


Diagram 2

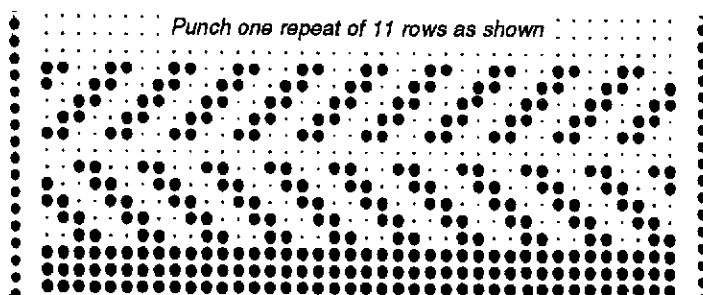


Diagram 3

Handle down. Change to black strippers. Push up all in-between needles on front bed. Set lock to GX/N and knit six rows at main stitch size minus one whole number. Increase tension to main stitch size and knit eight rows. Transfer all loops from back bed to front bed and push back bed needles to rest position.

Set RC at 000. Knit ten rows. Lock on right. Put a pusher in working position under every front bed needle. Set lock to GX/BX (GX/LX).

Put 46 pushers at left to rest position. Knit one row.

(Remember to hook the yarn to avoid a hole - see last month's Duomatic Update on page 61.)

Put 46 pushers at right to rest position. Knit one row. Continue to knit, pushing ten pushers to working position six times, then eight pushers to working position four times. All 46 pushers at each side are now in work. Push pushers back into the blocking rail, set lock to GX/N and knit until RC shows 26.

Decrease one stitch at each edge on next and every following 13th row 14 times. Knit

until RC shows 208. Decrease one stitch at each edge on every following fourth row 17 times. Knit until RC shows 276.

Set RC at 000. Put a pusher into working position under every alternate needle. Set lock to GX/BX (GX/LX) and knit one row. Set lock to GX/N and knit 17 rows.

Drop the front lock, pick up the loops from the BX (LX) row on to alternate needles. (You may find this easier if you can stand at the back of the machine.) Knit one row and cast off.

Knit another piece to match the first then mattress stitch the side seams after blocking and pressing the pieces. Fold the waistband in half to the inside and catch down loosely to form a casing, leaving a small opening. Thread elastic through the casing, join ends of elastic securely then close opening. Give seams a final press.

DESIGNING A SIDEWAYS-KNITTED SKIRT

Now for a sideways knitted skirt. It is only necessary to know how to knit one panel. When you have knitted it, starting and ending with waste yarn, you can measure it to work out how many panels you need to knit for the rest of the skirt. There are instructions on page 121 of the electronic instruction manual for shaping a skirt. I strongly suggest that you read them before starting to knit.

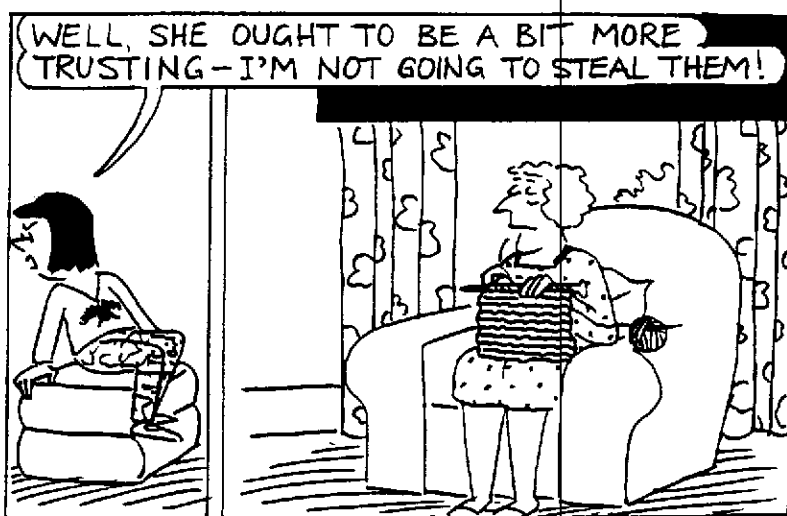
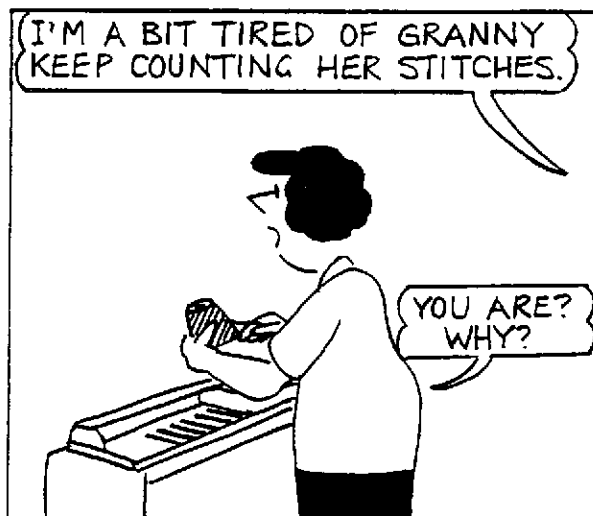
However, the pattern I am going to suggest is different, because it combines a slip stitch panel with the shaped panel. It is knitted on the front bed only.

Draw the card as shown in Diagram 2 and program this as Stitch Pattern A, enlarging the width of the pattern by four. (This knits over 124 needles, but can be changed later.)

Use Technique 171 and try this with Bramwell Hobby, or another yarn which you can press. For Stitch Pattern B, program Pattern 1131,

The Woolleys

by Doug Baker



Technique 170. When you have knitted one repeat of Pattern A and one of Pattern B, release the work on to waste yarn and press out with a steam iron, pulling the work lengthways as you pin it out.

Measure the length then, as before, calculate the length. For my example, I'll use 124 divided by the measurement of the test piece and multiplied by the length required. To alter the length on your pattern, fill in one extra square on the card at the right edge of the shaping pattern - on each line of pattern. This will give you four extra stitches; two squares will give you eight extra stitches - and so on.

Measure the width of the test piece 18 cm down from the narrow end and, using your calculator, divide your hip measurement (plus a generous amount of ease, please) by the measurement of the test piece. The answer will be the number of panels to be knitted for your skirt. If your answer is not a whole number, then decide whether to round up or down. I usually round up unless the figure after the decimal point is three or less.

To knit this skirt on a Duomatic 80, punch out the pattern shown in Diagram 3. You just need one repeat across the card. Cast on over 124 stitches with waste yarn, then knit two rows with main yarn.

Push all pushers to working position and set lock on GX/BX. At the edge opposite the lock, push 12 pushers to rest position and knit 2 rows. (Remember to hook the yarn, as before.) Push two more groups of 12 pushers to rest position, then push 20 pushers to rest position four times. Set lock on GX/N and knit two rows.

Set lock on GX/BX and knit on, pushing pushers back to working position in groups of 20 four times, then in groups of 12 three times. When the last group is pushed back to working position, set lock to GX/N and knit eight rows. Read the card. Set lock to GX/BX and Deco card reader on 2. Knit one repeat of pattern (22 rows). Set lock to GX/N, knit six rows then

release work on to waste yarn. Calculate the size, as above.

When the skirt is finished, the seam will have to be joined. I usually omit one row after the last panel has been knitted, then release the skirt on to waste yarn and hand graft the first and last rows of open stitches knitted in main yarn, before pressing. If this method does not appeal to you, start knitting the skirt with two rows of stocking stitch before knitting the slip pattern (Pattern B). Finish the skirt by completing the last shaped panel, but omit the last two rows of stocking stitch. Drop the front bed, pick up the first row of the skirt then knit two or three rows and cast off very loosely.

Knit the waistband in two pieces, as follows. Drop the front bed. Pick up the waist edge on to the back bed with the knit side (wrong side) of the skirt facing you. Thread the yarn through the bobbin and knit one row by hand. Knit the number of rows required to give you twice the depth of band required then cast off loosely. Knit the other half to match. Join the side seams of the band then fold the band in half to the inside and catch down loosely to form a casing, leaving a small opening. Thread elastic through the casing, join ends of elastic securely then close opening.

PRESSING

Mark the length you require on your ironing board, pin out one panel at a time and press carefully before moving on to the next panel. If necessary, you can crochet the lower edge of this skirt, but it is not essential.

If you are knitting a shaped skirt without the slip pattern, you can knit a 'hem'. Try out the technique on a test piece first. Either push up four needles at the hem edge on the back bed and set the back lock to CX throughout or push up three needles in a 1x1 setting at the hem edge on the back bed again. Keep the back lock set at CX throughout.

If you try out these two skirts, holding position will be child's play to you! Until next month, enjoy your machine.

5/5 and K 2 rows. Set ss to 5¼/5¼ and K 2 rows. RC shows 16. Either K a few rows in WY and release from machine or join on the machine using the Passap method *.

ARMHOLE BANDS

Join left shoulder seam. Handle down. Orange strip-pers. Set up 114 Ns on each bed at centre of machine in WP for full needle rib. Work as for Neckband from * to *.

MAKING UP

If you have not already used the Passap method for attaching neckband and armhole bands, pin neckband to neck edge and armhole bands to armholes. Unravelling WY as required, back-stitch through open loops of last row worked in C on right side and slip stitch remaining loops to wrong side. Join neckband and side seams. Pull all bands lengthwise to close up stitches. If you have a problem pulling the front neckband, run a strong thread through the tubular knitting, pull it gently to the shape required then steam well or press gently. Remove the thread when the garment is cold and dry. You'll find that

it is easier to use a double-ended bodkin, rather than a needle, to thread the yarn through the tubular knitting.

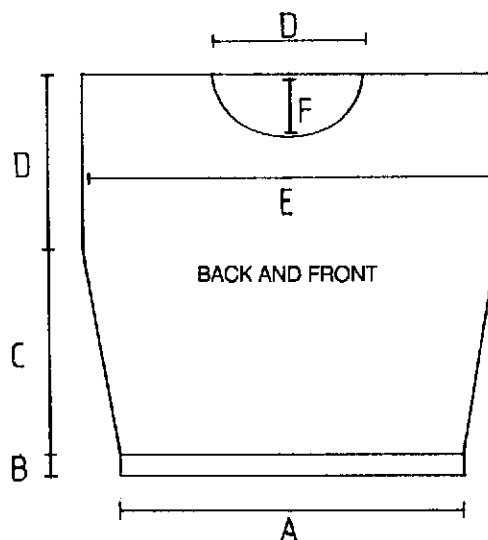
PASSAP METHOD

After knitting the last row of the band, lay the garment on to the back bed of the machine with the right side facing the ceiling and the edge to be joined towards you. Pull the back bed needles a little way through the edge of the garment.

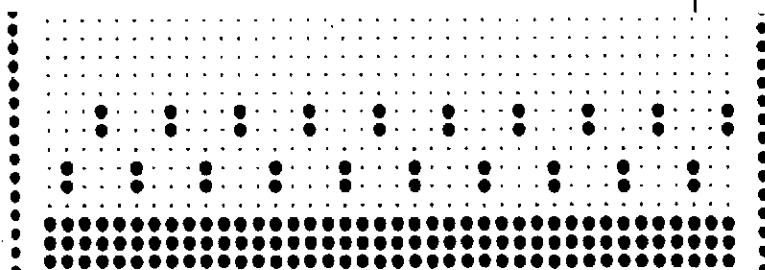
Transfer all front bed stitches to the back bed needles so that you have a 'sandwich' of one back bed stitch, the garment edge and one front bed stitch on each back bed needle. Push the front bed needles to rest position.

Knit one row by hand over the back bed needles, making a big loop on each needle. Put your hand under the garment to check that the needle butts are kept in a nice, straight line. Drop the front bed.

Turn the garment over on to the front bed and, working from right to left, latch off the big loops pulling the end of yarn through the last loop to secure.



Card for Duo 80
Repeat these six rows to top of card



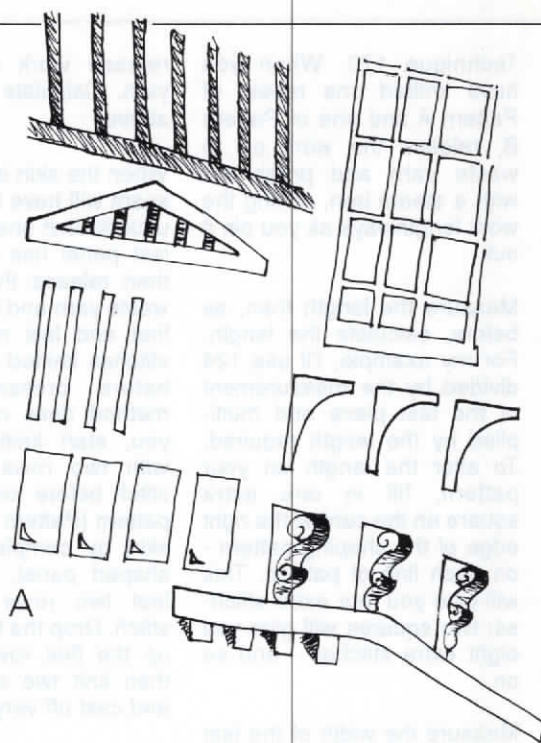
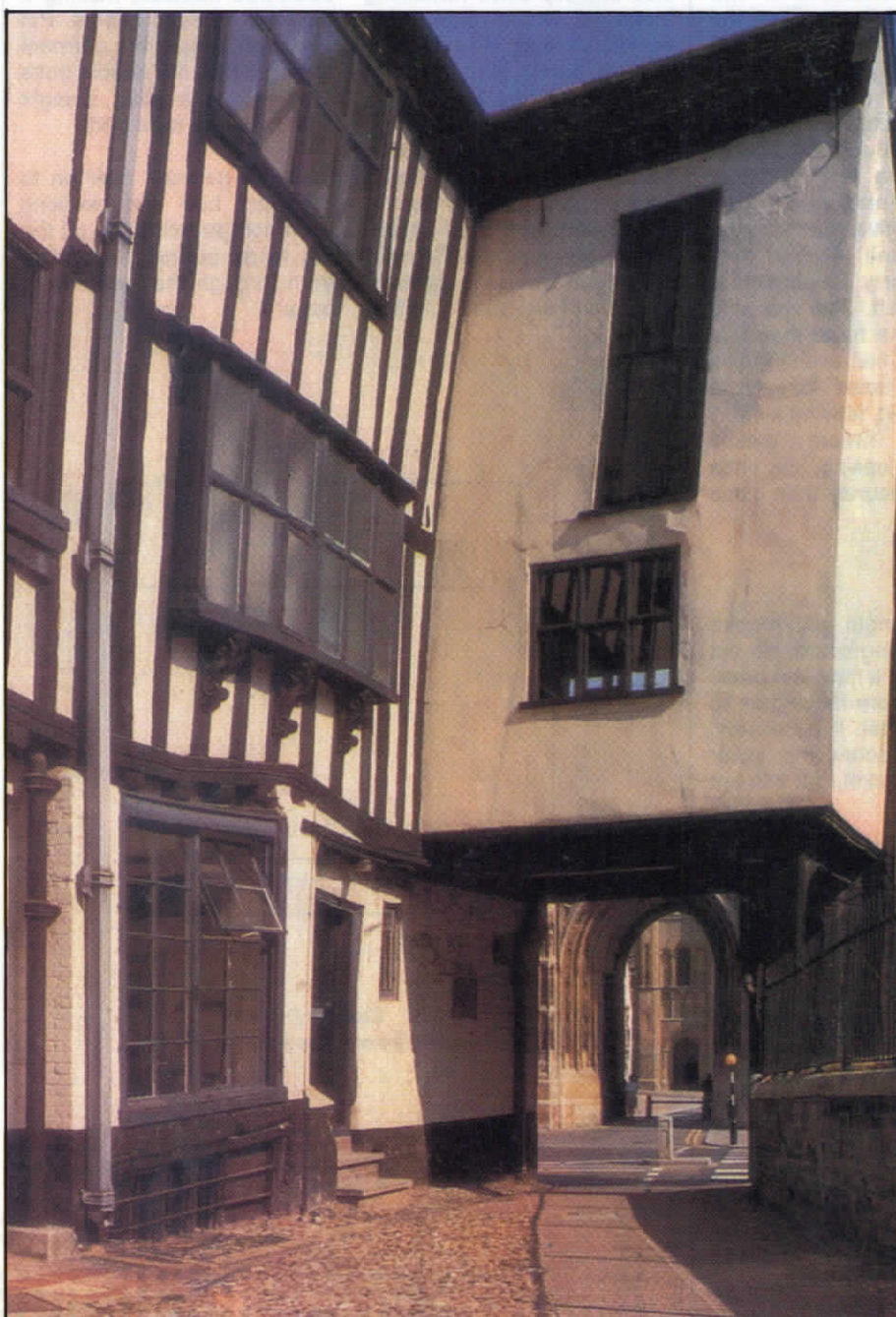
ART AND DESIGN

Last month it was the super skyscrapers of Hong Kong, this month a Tudor house in England – worlds apart but I am always attracted to architecture in its many styles.

Anne Kent

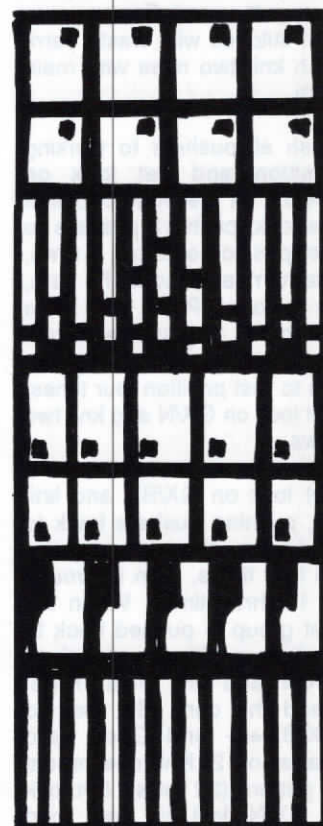
I don't have any details of the location of this lovely photograph, which was in my collection of interesting 'things', but I find buildings of many kinds

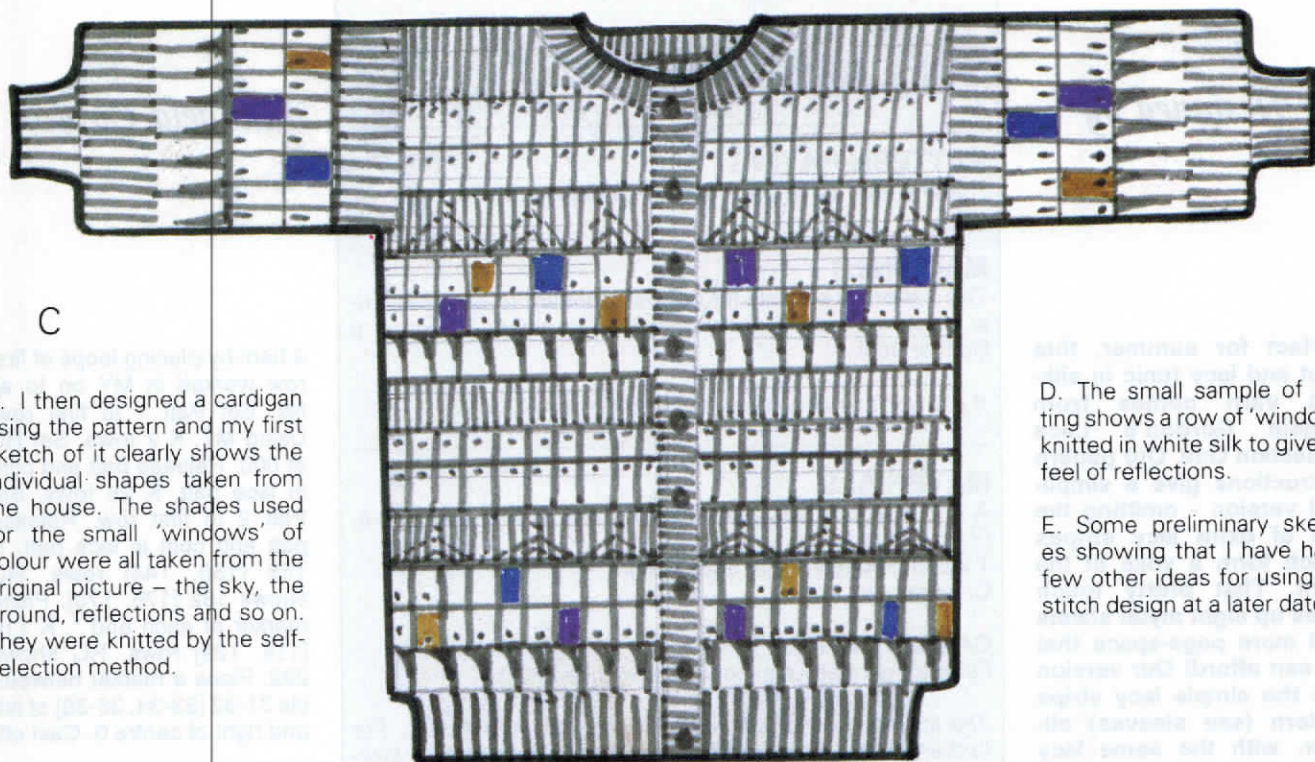
are great inspiration for knitting and this one particularly so. Here is the way in which I developed the ideas it gave me into knittable designs.



A. First of all I studied the photograph carefully, to pick out the various shapes contained within the architecture of the buildings. I then made some simple drawings of them.

B. Simplifying the shapes even further, I put them together to make up the design in my felt-tip drawing. This was the basis of the pattern I then made on stitch-related paper, ready to be transferred to punchcard or mylar sheet or whatever.





C

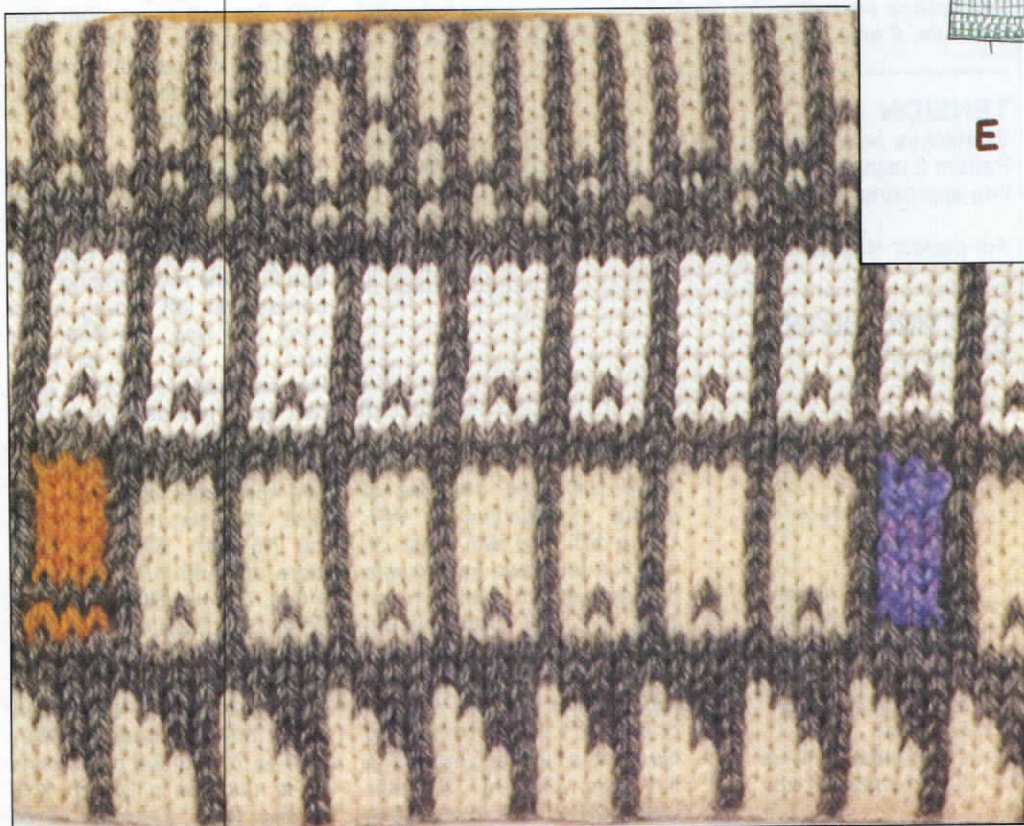
C. I then designed a cardigan using the pattern and my first sketch of it clearly shows the individual shapes taken from the house. The shades used for the small 'windows' of colour were all taken from the original picture – the sky, the ground, reflections and so on. They were knitted by the self-selection method.

D. The small sample of knitting shows a row of 'windows' knitted in white silk to give the feel of reflections.

E. Some preliminary sketches showing that I have had a few other ideas for using this stitch design at a later date!

TUDOR ENGLAND

D



E



Anne Kent has produced a pattern leaflet for the cardigan sketched here. She calls it GEMMA; it has a 24-stitch pattern repeat and is available in bust sizes 34 to 42 inches. If you would like a copy, please send £2.00 plus 25p postage and packing to Anne Kent, 23 Springfield, East Grinstead, West Sussex RH19 2RT.

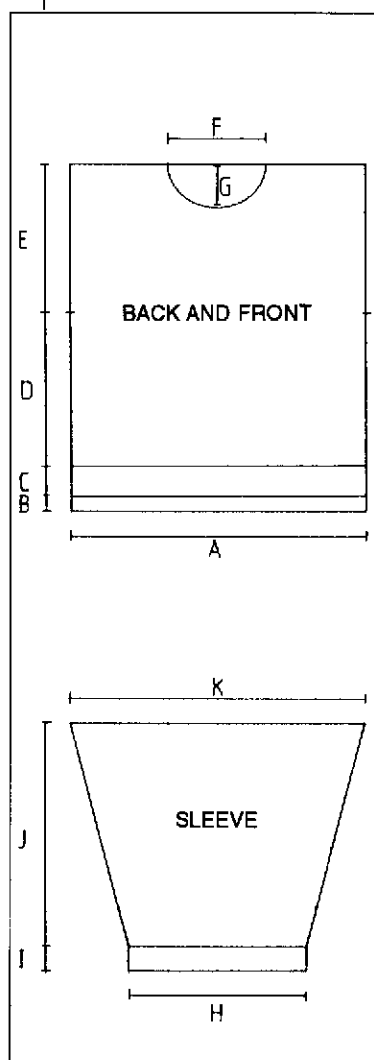
Designed by

SOFT AS SILK

2

Angela Gordon

Perfect for summer, this light and lacy tunic in silk-mix yarn comes from Angela Gordon's Lace Collection One. Our pattern instructions give a simplified version - omitting the vee of extra lacy stripes which form a yoke at the front. That pretty touch takes up eight mylar sheets and more page-space that we can afford! Our version has the simple lacy stripe pattern (see sleeves) all-over, with the same lacy hem. However, Angela's more complicated original (photographed), is available the easy way - on disk - for Brother and Silver Reed machines; please read 'Knitting Notes' for the details.



PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge electronic machines with a ribber and lace carriage. We used a Brother 9651.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

A K Yarns 50% Silk, 50% Acrylic used double throughout. (Yarn Guide No.10.)

1 x 500 g cone in Light Jade (MY).

Crochet hook.

GARMENT WEIGHT

Finished garment in second size weighs 320 g.

The fibre content of this yarn is 50% Silk, 50% Acrylic. For further information about this yarn, please write to the following address: A K Yarns, Units 30-31 Brindley Road, Dodwells Industrial Estate, Hinckley, Leicestershire LE10 3BY or telephone 01455 234900.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-97 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 99 [111, 121] cm, 39 [44, 47½] in.

Length to shoulder 70 cm, 27½ in.

Sleeve seam 56.5 [54, 51] cm, 22½ [21½, 20] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 42 rows to 10 cm, 4 in measured over Lace Pattern 2 using two strands of yarn together (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

See page 21.

BACK

Push 156 [174, 190] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Drop the 3rd and every foll alt st and push empty Ns back to NWP. Using MT-3 and two strands of MY, K 1 row. Push empty Ns back to NWP. Using MT-2, K 2 rows. Using MT, K 1 row. Using MT-2, K 4 rows. Make

a hem by placing loops of first row worked in MY on to alt Ns. Set Patt 1 to first row. Using MT, K 2 rows. Set RC at 000. Release patt and cont in lace patt. K 26 rows. Set Patt 2 to first row. Release patt and cont in lace patt. K 156 [150, 144] rows. RC shows 182 [176, 170]. Place marker at each end *. K 110 [116, 122] rows. RC shows 292. Place a marker between sts 31-32 [33-34, 35-36] at left and right of centre 0. Cast off.

FRONT

Work as for Back to *. K 72 [78, 84] rows. RC shows 254.

SHAPE NECK

Note patt row. Using a length of MY, cast off centre 26 [30, 34] sts. Using nylon cord, K 65 [72, 78] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on everyrow until 53 [60, 66] sts rem, then on every foll alt row until 47 [54, 60] sts rem. K 14 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Set patt on number previously noted. Release patt and cont in lace patt. Finish to correspond with first side, reversing shaping.

SLEEVES

Push 100 [102, 106] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set Patt 2 to first row. Set RC at 000. Release patt and cont in lace patt using two strands of MY. Shape sides by inc 1 st at each end on every 7th [5th, 5th] row until there are 130 [126, 146] sts, then on every foll 7th [8th, 5th] row until there are 160 [172, 180] sts. K 6 [6, 7] rows. RC shows 216 [204, 192]. Cast off.

CUFFS

With carriage at right and using three strands of MY, cast on 70 [76, 84] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at



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12/14

KNITTING NOTES

- a) We used knit side of knitting as right side of garment.
 b) Before knitting, prepare any electronic sheets needed from the charts provided.
 c) Mark mylar sheet, program design or load pattern from Lace Collection 1, track 2, 901 for Back and Front, 902 for Sleeves. Load pattern from DesignaKnit Lace Collection One: BROTHERSWTRBOTM and SWTRYOKE for Back and Front and BROTHERSWTRMIDL for Sleeves. Lace Collection One in DesignaKnit or Brother FB100 format is available for £5.95 from Angela Gordon, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX. A supplement containing two more lace garments is also available for disc drive owners at £5.95 or £10.50 for Collection plus Supplement. DesignaKnit discs have everything on the one disc.
 d) On Brother electronic machines, place pattern over 7 Ne at left and 6 Ne at right of centre 0.
 e) Use two strands of yarn together throughout, except for cuffs which uses three strands.
 f) These instructions are written for all Brother electronic machines. The original garment is slightly different as it was knitted using DesignaKnit.

right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 28 rows. Transfer sts for st st. With P side facing, replace sts from lower edge of Sleeve on to Ns, gathering evenly. Pull sleeve sts through cuff sts and cast off loosely.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in

shape before removing pins.

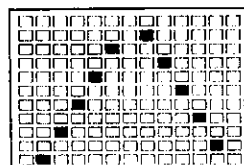
MAKING UP

Join shoulder seams. Set in sleeves between markers.

Join side and sleeve seams. Work one row double crochet and one row crab stitch (double crochet worked from left to right) around neck edge.

PATTERN 1

Electronic chart for Brother KH 950i

**PATTERN 2**

Electronic chart for Brother KH 950i



Angela Gordon Knitwear

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C CLUB LINE

As many clubs prepare for their summer break, the first news is coming in of courses which start in the autumn. Let us know right away if you have a course you would like us to mention - we are working on the autumn issues now!

WANDSWORTH PREVIEW

Wandsworth Adult College has a large textile department, with machine knitting one of its most popular courses. They have had great success with their City and Guilds Courses and there is an exhibition of students' work to be held in the upstairs gallery of Battersea District Library, Lavender Hill, London SW11 from Monday 14th to Saturday 19th August (closed Thursday). Viewing times are from 10.00 am to 8.00 pm; Saturday 9.00 am to 5.00 pm.

This gives an excellent opportunity to see the inspirational work that students have produced for the City and Guilds course, before the start of the next year in September. Ages of the current group range from mid-twenties to pensioners, so it's never too late to learn more or to explore the creative aspects of knitting.

Wandsworth Adult College is based at Gatton Road, London SW17 0DS. The telephone number is 0181 672 2683, if you want to ask about next year's courses now.

WEEKEND WORKSHOPS

Missenden Abbey in Buckinghamshire is renowned for its weekend courses and a Summer School covering a vast range of subjects in the fields of art, music, crafts, literature and so on.

This autumn Janet Nabney will be tutor for a series of workshops, each dealing with a specific machine knitting topic. Under the system of continual assessment, they can be used to prepare stu-

dents to qualify for the City and Guilds Machine Knitting Certificates Part 1 or Part 11, or individual workshops can be used to top up skills for those taking the certificates elsewhere.

The weekends are designed to accommodate all skills from beginner to expert designer-knitter and the atmosphere allows the luxury of experimentation and breaking new ground - remember, a mistake can become a design feature! Dates and topics for these weekends are available from Missenden Abbey, telephone 01494 890295/6.

CENTRA COURSE

At Newsham Drive Adult Education Centre in Liverpool, the CENTRA Stage 1 first year course in Machine

Knitting is included in the autumn programme.

The syllabus includes the theory and practice of machine knitting, colour and design, garment pattern drafting and the preparation and use of knitting yarns. There are NO written exams at the end of this course. Instead, your progress is assessed throughout the year.

The centre also has two non-vocational knitting courses - one on single bed machines and one on the ribber. For details of any of the courses ring the Centre in Newsham Park on 0151 263 5153 or Sue Weedon on 0151 648 2983.

BEESTON

The Beeston Knitter Natter Club meets on the second Tuesday evening of each month, from 7.30-9.30 pm. The venue is the Rabbit and Poultry Club in Station Road, Beeston, Nottinghamshire and if you would be interested to find out more, ring the organiser, Diane Frankish, on 0115 987 9743.

RHUDDLAN

The Rhuddlan Knitters first got together in October last year and now there are around 30 of them, meeting on the first Thursday of the month from 7.00-9.00 pm. The meeting place sounds good (we hope we've got it right) - Charley's, at The Welsh Lady, 3 High Street, Rhuddlan, Clwyd. Find out more by ringing the organiser, Jeanette Shemilt, on 01745 853793

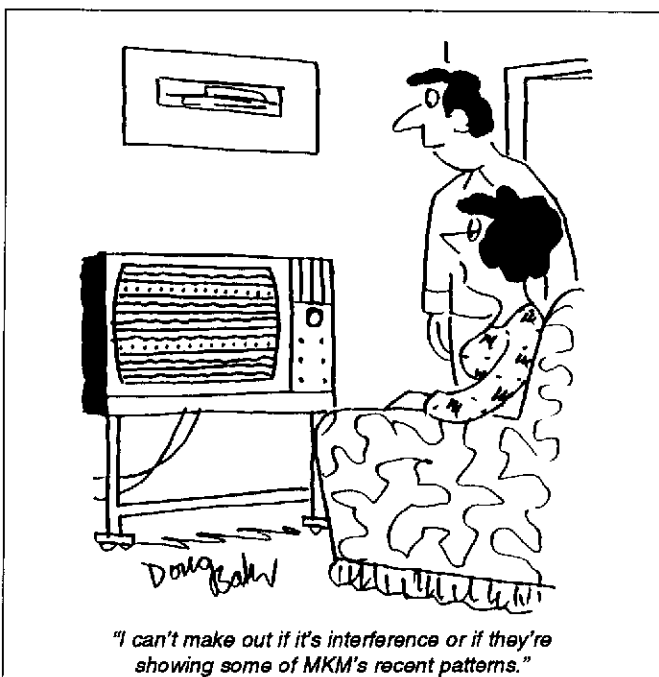
NEW SOUTH WALES

We always look forward to receiving the newsletter put out by Macknit Inc., New South Wales Machine Knitters' Association. The latest, dated March '95 shows how busy (and organised) machine knitters are in Australia.

The association claims a current membership of 432, so there is plenty of news of workshops and shows, plus a report of N.S.W. Delegates Magazine which, with a circulation of 500, is the only Australian publication available to knitters. Probably due to this, the newsletter contains a list of machines and so on which are for sale and the pattern for a simple top.

It is good to see that machine knitting is alive and well and hopefully gaining ground in a country which seems to specialise in wonderful crafts and be the home of many very talented artists. It has its own section in the Royal Canberra Show (among others), where there were over 50 entries for the 18 categories in the last one held.

So good wishes to all our fellow knitters in Australia and congratulations to Eleanor Goldfinch who is the new President of NSW Machine Knitters Association. We hope our hobby will go from strength to strength during your year of office.



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BROTHER JOHN

MAKING THE MOST OF THE PPD - Part 4

In the last two articles we took a brief look at the 'Main menu' and 'Help menu' of the Brother PPD, to see what they did. This month we shall move on to develop a simple pattern on the PPD, taking advantage of its electronic 'tools' and looking in a little more detail at how these are used.

John Blakeman

In this article we shall develop a very simple pattern, using a tiling technique that will be suitable for Fair Isle knitting. I shall keep the pattern within the twenty-four stitch limit so that the same exercise can benefit KH-900 machine/PPD Mode 4 users. Also, for the sake of brevity and clarity, I shall assume that you are familiar with the contents of the previous articles on the PPD. So, if you have a PPD, now is the time to set it up!

From the 'Main menu' select item 1. CREATE NEW PATTERN. Make a note of the pattern number the next screen gives you (and the page number if you are using Mode 4) then request a pattern grid of 12 stitches by 20 rows.

We can now enter the pattern of our basic tile in this grid. Draw in the stitch pattern shown in Figure 1, then press the pink help button, select item 1. END CREATION from the 'Help menu' so returning to the main menu.

Now that we have saved the tile, we need to create the basic pattern. We shall form this by using the PPD pattern variation facility and placing the tiles in the order shown in Figure 2.

Once again select item 1. CREATE NEW PATTERN from the 'Main menu'. Again note the number of this pattern, but this time request a pattern grid 24 stitches wide by 41 rows long. We are going to place a copy of the tile in the pattern we just saved into this grid.

With cursor in the bottom left hand corner of this grid, press the pink help button and select item 7. LOAD STORED PATTERN from the 'Help menu'. You now see the 'Load Stored Pattern menu' on the screen. Select item 1. FROM BUILT IN PATTERN from this menu (I find this confusing. I would only expect to find the Stitch World patterns under this heading.) It is from this menu that you can also load letters from the character set

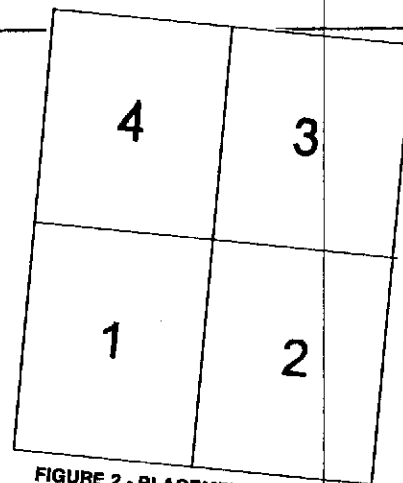


FIGURE 2 - PLACEMENT OF TILES

or information from other devices. Mode 4 users should note that you also have an additional option in this menu, which is to load a pattern from another page.

This brings you to another menu where you are able to choose between patterns you have created yourself, the Stitch World Patterns or the additional KH-270 patterns. Select item 1. CREATED PATTERN (CURRENT PAGE).

You will now be asked for the pattern number of the pattern you wish to load. This should be the pattern number of the tile we created first. Enter this into the machine and press the STEP button. You will now be presented with a blue screen on which the pattern is drawn in yellow. *Yellow pattern stitches on a blue screen always means that you are being asked to indicate what part of the pattern you want to use.*

The line below the grid states 'SET CORNER'. This refers to the bottom left hand corner of that part of the pattern you want to use. You will notice that the left and bottom edges of the grid are white lined. If this is not clear press an Up arrow key a few times and a Right arrow key similarly. The point where the two white lines meet marks the bottom left hand corner of that part of the pattern you want to use. You will move these only if you want to select only part of a pattern. We shall do this later but not yet.

Note that the stitch and row number on the information line below the grid states what the current left hand corner position is and this changes as you move the white lines. Since we want to use the whole of the pattern this needs to read stitch 1 of

row 1, so move the white lines back to the bottom and left hand edges of the grid.

The information line also states

'1.ALL 3.REDUCTION'. If you press the '3' key the pattern will be displayed in reduced form so that you can see much more of a pattern that is otherwise too big to fit on the screen. Note that you cannot set the corner while in reduction. If you have selected reduction, press the pink help key, which will restore the normal display.

The '1' key is pressed if you want to use the whole of the pattern. We do, so press the key!

This returns us to our original empty green grid. Note that on the information line below the grid there is an asterisk (*) after the cursor position information. *The asterisk means that a loaded pattern is being held in the PPD ready to be drawn on to the grid.*

We now have to put the pattern on to our empty grid. Make sure the cursor is where you want the bottom left hand corner of the new pattern piece to be. Press the STEP key. We immediately get another blue screen, but this time the pattern appears in white. *White stitches on a blue screen always means that this is what your pattern will be altered to if you say 'YES' to the information line.*

Notice the information line reads 'OK? 1. YES 2. NO 3. REDUCTION'. Reduction has the normal effect, so let's skip that. Just to see what happens, let's answer 'NO' to the PPD. Press the '2' key.

We now go back to the empty grid. The pattern has not yet

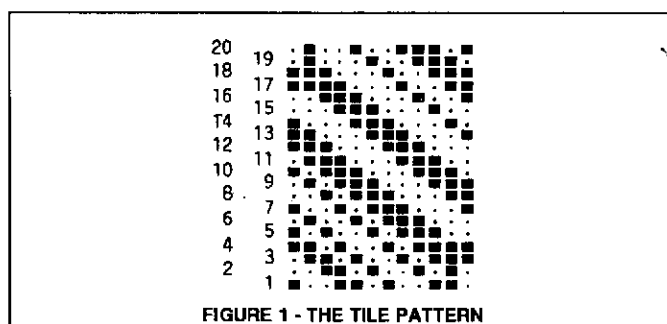


FIGURE 1 - THE TILE PATTERN

been placed. Move the cursor out into the grid and press the STEP key again. You will be presented with the white pattern on blue screen again which indicates how the pattern will be altered. Notice that, because we have moved the cursor position, we have moved the position where the PPD will place the pattern. *When the asterisk (*) is displayed on the information line the PPD will always assume that the cursor position represents the bottom left hand corner of the pattern to be placed.*

We do not want to place the pattern here so press the '2' key and go back to the empty green grid. Move the cursor back to position (1,1), that is, the bottom left hand corner of the grid. Press the STEP key again. This time say 'YES' to the information line by pressing the '1' key. The green grid is displayed once more but this time with pattern in place.

I now want to place another tile into our basic pattern but this time it needs to fill the bottom right hand corner. I don't want the original tile but a mirror image of it.

First we must move the cursor to where I want the new tile to be placed. We shall not use the arrow keys this time but item 2. TRANSFER CURSOR of the 'Help menu'. Press the pink help key and select this item. I want the cursor to be moved to stitch 13 of row 1, so enter this information into the PPD. You will return to the green grid and the flashing cursor will appear at the appropriate position after a moment.

I now want a mirror image of the original tile. The easiest way of doing this is to use the 'REVERSE' button in the 'VARIATIONS' menu. This variation turns the pattern over, left for right. We reach this by obtaining the 'Help menu' so press the pink help button. Now select item 8. VARIATIONS. You will be presented with a list of all the possible variations that the PPD can give you.

Notice that to the left of the variation name is an arrow. This is moved up and down the list with the up and down arrows and is used to select a particular variation. To the right of the variation name is

an 'ON' column and an 'OFF' column. The asterisk (*) above indicates whether the variation is turned on or off. You are therefore able to have as many variations operating at the same time as you wish. A variation is turned on or off by pressing the left or right arrow keys, as appropriate, when that variation has been selected.

Note also that variations do not operate on the pattern which appears in the green grid. Variation buttons work only on the pattern about to be placed.

Select the 'REVERSE' variation line and turn it on. Press the STEP key and you will be returned to the green grid. Look at the information line. You will notice something new there, namely '(V)', which appears after the asterisk. This is to inform you that one or more variation buttons are turned on.

Press the STEP key again and you will go into the blue on white screen showing what the pattern will look like. Accept the alteration by pressing '1' key. We now have the bottom half of the basic pattern.

Now go back to the 'VARIATIONS' menu and turn 'REVERSE' off. When you return to the green grid you will find that your pattern is perfectly secure! We need to do this to learn something more about operating the PPD.

It may be an opportune time to take a break, so save the basic pattern by bringing up the 'Help menu' and selecting item 1. END CREATION. Do this even if you don't want a break. You should get into the habit of saving your work regularly to keep it secure. Power cuts and other interruptions can occur at any time and if you work isn't saved it can easily be lost completely. Once the 'Main menu' appears you can turn your PPD off.

The tiles that we have placed so far were from the 12 stitch by 20 row pattern that we entered first and loaded through the 'LOAD STORED PATTERN OPTION' of the 'Help menu'. We can just as well select a part of the pattern we are working on to

develop our basic pattern further and we will now do this.

From the 'Main menu' select item 2. EDIT PATTERN. Load the pattern you have just saved. From the 'Help menu' select item 7. LOAD STORED PATTERN, choose item 1. FROM BUILT IN PATTERN from the next menu and item 1. CREATED PATTERN (CURRENT PAGE) from the next. You will then be asked to enter the pattern number. Give the number of the pattern we are now working on.

You will now go into the yellow on blue screen that we saw earlier. This time, using the right arrow key, move the white vertical bar to the right until the information line beneath the grid shows the cursor position as (13,1). Press the STEP key. You will now see stitch 13 on row 1, highlighted to indicate that we have set this stitch as the bottom left hand corner of the part of the pattern we wish to use.

Notice that the information line has changed. The cursor position information will stay still showing the position of the bottom left hand corner of our selected piece. Then we see the figures '1x1'. These will tell us the size of the part of the pattern we select, the first figure being stitches, the second, rows. Then we see the word 'FRAME'. This is an instruction which we will come on to. To the right of this is the usual option to see the pattern in reduced size.

We are commanded to 'FRAME' that part of the pattern we want to use. By using

the arrow keys we expand the 'highlight' box which was originally around the bottom left hand corner position, until it surrounds just that part of the pattern that we want to use. In our case this will be the whole of the second tile that we placed. When this is properly framed the information line should read:-

(13,1) 12x20 FRAME

Now press the STEP key. We go back to the green grid, where an asterisk on the information line shows that we have a pattern loaded and ready to be placed. We now need to position the cursor where the third tile will be placed. For reasons that will be explained later I have made the grid size of the basic pattern one row longer than the length of two tiles.

Using 'Help menu' item 2. TRANSFER CURSOR, move the cursor to stitch 13, row 22. This will be the bottom left hand corner when we place the third tile.

Now we need to use 'Help menu' item 8. VARIATIONS to turn the tile the way we want it. Since we are using the second tile we placed to fill the top right hand corner of the basic pattern, we need to turn the pattern upside down. Using the 'Variations menu', turn the 'UPSIDE DOWN' button to 'ON'. Press the STEP key and we revert to the green grid.

Press the STEP key once more and we see the pattern as it will be, in white on a blue screen. Press the '1' key to accept the pattern revision.

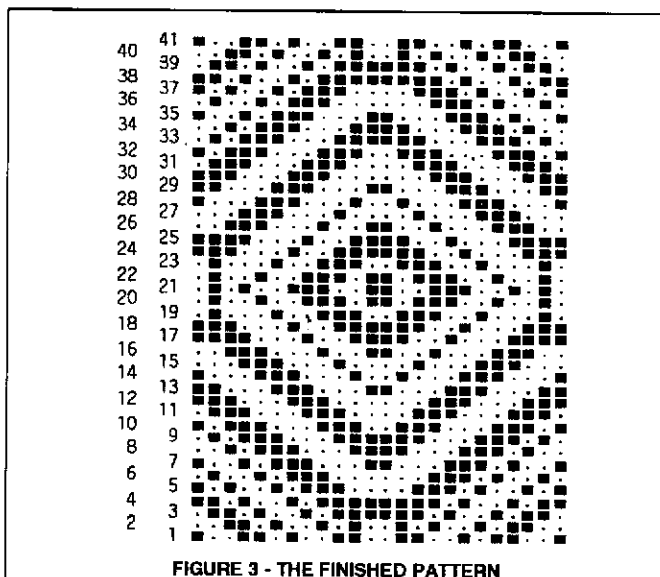


FIGURE 3 - THE FINISHED PATTERN



Designed by

PATTERN

K 10 rows.

* First Transfer (Diagram 3)
Push Ns A and D from NWP to WP. Transfer stitch 1 on to needle A and stitch 4 on to needle D. Push empty Ns to NWP. K 10 rows.

Second Transfer (Diagram 4)
Push Ns F and G from NWP to WP. Transfer stitch 1 on to needle F and stitch 4 on to needle G. Push empty Ns to NWP. K 10 rows *.

These 20 rows from * to * form pattern.

BACK

With carriage at right and using MY, cast on 174 [184, 194] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 20 rows. Transfer sts for st st. Using MT, K 2 rows. Transfer sts as shown in Diagram 1 [2, 1] and push empty Ns to NWP. Set RC at 000. Cont in patt *. K 240 rows.

SHAPE SHOULDERS

Cast off 10 [11, 12] sts at beg of next 10 rows and 10 sts at beg of foll 2 rows. 54 sts. Cast off.

FRONT

Work as for Back to *. K 212 rows. 28 rows less have been worked to shoulder than on Back.

SHAPE NECK

Using a length of MY, cast off centre 14 sts. Push Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg on next and every foll alt row until 60 [65, 70] sts rem. K 4 rows.

SHAPE SHOULDER

Cast off 10 [11, 12] sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 10 sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shaping.

COOLER CORAL

3

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Janeiro using two strands together throughout. (Yarn Guide No.6 single strand, No.10 double strand.)
1 x 500 g cone in Coral (MY).

GARMENT WEIGHT

Finished garment in second size weighs 335 g.

The fibre content of this yarn is 50% Viscose, 25% Linen, 25% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD. Tel: 0116 2404464.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.
Actual size 95 [101, 106] cm, 37½ [40, 42] in.
Knitted length to shoulder 59 cm, 23½ in.
Sleeve seam 18 cm, 7 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

36 stitches and 44 rows to 10 cm, 4 in measured over pattern using two strands of yarn together (tension dial setting approximately 3).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- When casting off, make chains in spaces where Ns are in NWP.
- Use two strands of yarn together throughout.

NWP. K 10 rows *

SLEEVES

Push 124 [144, 164] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MY, K 2 rows. Transfer sts as shown in Diagram 2 and push empty Ns to NWP. Set RC at 000. Cont in patt over centre 120 [140, 160] Ns only. K 4 rows. Shape sides by inc 1 st at each end on next and every foll 5th row until there are 144

[164, 184] sts. K 10 rows. RC shows 60. Cast off.

CUFFS

Push 104 [124, 144] Ns to WP. With P side facing, replace sts from lower edge of Sleeve on to Ns, gathering evenly. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-2/MT-2, K 19 rows. Using MT+4, K 1 row. Cast off using a latch tool.

Judy Dodson

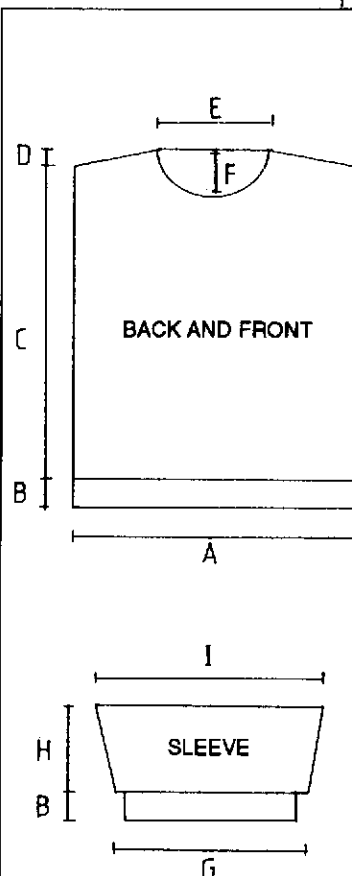
COLLAR

With carriage at right and using MY, cast on 193 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 36 rows. Transfer sts for st st. Using MT+4, K 1 row. Cast off using a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

29►



- A = 48 [51, 53.5] cm
- B = 4 cm
- C = 55 cm
- D = 2.5 cm
- E = 15 cm
- F = 9 cm
- G = 34 [40, 45.5] cm
- H = 14 cm
- I = 40 [45.5, 51] cm

DEAR ANNE...

Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW

Dear Anne,

This probably won't make you a better knitter, but perhaps you will be more comfortable!

I always sit with a foot stool under my table whilst knitting as I find it very restful. I also have a typist's chair which gives support for my back and moves along the machine with little effort.

I have a length of plumber's plastic pipe attached to the underside of my table, in

which I keep my spare ribber wires and, by the way, I buy these from the model shop for about 20p each. As you know, they cost at least £1.25 each from the machine knitting outlets. Finally, I have a three-tier vegetable trolley which holds my tools and all the other things I am using at any particular moment.

Yours sincerely,
Betty Pierce
East Grinstead, Sussex.

What thoroughly sensible ideas, Betty. You obviously believe in being comfortable as you knit and quite right too – it's all too easy to get stiffness, or aches and pains from the repetitive movements of knitting.

the needles come out automatically.

Using this method with a single bed colour changer can shorten the knitting time of a shadow pleated skirt considerably. I have never read this method in any book or magazine and every person I have mentioned it to thinks it a very good suggestion.

Thanks again for a brilliant magazine which I look forward to every month.

Yours sincerely,
Danny Britton
Pontypool, Gwent.

Thank you very much, Danny, for such a simple answer to a tedious problem.

Dear Anne,

I would like to suggest a method for knitting a shadow-pleated skirt.

To avoid having long floats on the waist edge of the skirt, it is necessary to e-wrap the yarn not in use around the first needle. To do this you must stop and pull the needle out by hand – a tedious chore. However, to avoid it, insert Brother punchcard No.1 and lock it on row one. Put the change knob on the knit carriage to KC and

Dear Anne,

Here's an idea for finishing

★ STAR LETTER ★

Dear Anne,

Sitting on the floor beneath my knitting machine recently and shining a torch up into its inner recesses to see how the work was progressing, I realised just how far I have come in the six years since acquiring my first machine and thought it might inspire someone who is either contemplating buying a machine or is a newcomer to our world.

My first machine, a Knitmaster 323, was bought from a local dealer. When I entered the shop I was faced with a sea of knitting machines and was completely bewildered. When questioned as to what sort of machine I was looking for, I had to explain that I really hadn't a clue! After some questioning, on both sides, I decided that a punchcard machine was a 'must' for all that lovely Fair Isle. That left me in a predicament – which one? I decided that the Knitmaster looked the friendliest of the bunch and it was loaded into the car with a couple of free cones of yarn and an audio tape to help me on my way.

As it was November and Christmas loomed ahead, I read the instruction manual from cover to cover and, after much trial and error, made jumpers for each of my seven grandchildren. Unfortunately, as this was my first attempt at using the Knit Radar, they were all exceptionally l-o-n-g. Well, I thought, they will keep their bottoms warm!

Then I joined some knitting classes. They were a revelation! Beautifully knitted horizontal bands with neat buttonholes, smart bands on the top of pockets and all sorts of useful help. When I finished my first cardigan, I proudly wore it to the class, mentioning to Helen, who had the patience of a saint, that it seemed rather long and I had made a bit of a mess joining the shoulders on the machine so had knitted two double picot-edged strips and sewn them on like epaulettes, to hide the mistake. The class of eight fell about laughing but Helen first of all congratulated me on the epaulettes then gently explained that I must control the Knit Radar, not the other way around. Incidentally, now that long-line cardigans are all the rage, my first effort has finally come into its own.

Inspired by my progress, I then traded in my KM323 for a Knitmaster 360 – we went from strength to strength. Shortly

after this, I bought a second-hand SRP60N ribber from a dealer followed, a couple of years later, by a YC6 colour changer. Somehow, although my 360 and I are old friends, the YC6 did not become another member of the family for some reason. At the end of three years I was a true addict – even foregoing some of my favourite television programmes so that I could continue knitting. I did a rough count of the garments I had knitted and it was well over 150.

Recently I have had the urge to get another machine. What would it be? After months of thinking and re-reading magazines to see what appealed to me most, I decided on the Duomatic 80, which is why I was seated under my machine with a torch.

I would strongly advise anyone thinking of buying their first, or even second, machine to consider buying second-hand through a dealer. Firstly it will be 'run-in' and have a guarantee and secondly, should you not hit it off, you can trade it in again.

Regarding my Duo 80 – we have been together for six weeks now and it certainly produces beautiful fabric. I find that any mistakes that occur are usually down to my not having understood the instructions, so it is still very much a case of trial and error, but I feel that we are going to be good friends and that before too long I shall be able to produce the beautiful double jacquard coat which I can see in my mind's eye. In the meantime I have dug out all my old magazines for articles and cannot wait for Hazel Duignan's page in the next issue.

Yours sincerely,
Mrs M Lidstone
Crediton, Devon.

I'm sure many a reader will identify with your story, Mrs Lidstone and I should think it will be a ray of hope to any newer knitter on the verge of giving up. However, is it normal behaviour for Duomatic owners to sit UNDER their machines? I'm certain it isn't mentioned in the manual.

We're happy to award your letter this month's Star, so look out for patterns and articles featuring your new Duomatic in the year's supply of MKM that you have won!

buttonholes which may be worth passing on to your readers.

I had been struggling to keep an even and tidy-looking oversewn edge to my buttonholes. Then, using an old-fashioned wooden peg, I cut, carved and sandpapered a small piece which is oval and pointed, looking rather like an almond nut.

This is inserted into the buttonhole and acts as a perfect guide for the needle, giving even and consistently-shaped holes. The size is cut to suit the diameter of the button and I call my new gadget my Button Buddy!

Yours sincerely,
Wally Skelton
Brigg, South Humberside.

Thanks for the neat idea, Wally. I imagine there will be a lot of husbands busy whittling away at old clothes pegs when their wives read this!

cular then 4 rows in full-needle rib.

6. Steam and allow to cool.

SEWING IN ZIP

1. Put marker threads at quarter points on garment and zip edges.

2. Remove WY from circular edging. Enclose zip edge, matching markers.

3. Baste.

4. Hand-sew using grafting method, going through the zip and giving a back-stitch effect on both side.

I have used this method and, believe me, it makes a very neat and professional finish. I hope it will help others.

Yours sincerely,
Mabel E. Jones
Napier, New Zealand.

Thank you, Mabel, for writing to send us your method. It certainly sounds neat, while shrinking the zip beforehand is an excellent tip if the tape is cotton – it could save a perfectly good cardigan from disaster!

Dear Anne,

I was interested in Joan Laferty's experience in putting a zip in a cardigan (MKM, November '94) because I was taught how to do this at a course here in Napier. This is the method I was taught:-

1. Before purchasing zip, complete the garment and sew up side seams, then measure opening for zip.

2. Buy zip 2-3 cm shorter than opening.

3. Was zip, dry and press well before using.

CIRCULAR EDGING FOR ENCLOSING ZIP

1. With wrong side facing, pick up stitches along edge, taking a whole stitch each time.

2. Needles – forward position; close latches. Hang on hook comb and weights.

3. Bring up same number of needles on ribber. Set to Half Pitch. 3-ply and finer, T 0/0; 4-ply, T 2/2. Knit zigzag row.

4. Set for circular knitting. Knit to RC 8, putting tension up by two whole numbers, every two rows. (Finer yarns may require 10 or 12 rows.) Only increase tension until MT (stocking stitch) is reached and complete at MT.

5. Using WY, knit 4 rows cir-

cular then 4 rows in full-needle rib.

6. Steam and allow to cool.

I have a tip in the great fight against curling bands. Using a standard Brother machine, I was making a garment at main tension 9, so I'd done the bands in stocking stitch – nine rows at tension 8, one loose row for the fold line then nine more rows at tension 8 – and cast off. The band promptly snapped back as though it were spring loaded. However, that loose row for the fold line gave me an idea, so I unravelled the band and started it again.

I rehung the garment edge on to the machine with the wrong side facing me and knitted one very loose row – on my machine the tension dial turns up to register above 10. Then I reverted to tension 8 and finished the band as before. It lay as flat as a pancake!

Yours sincerely,
Kathleen Howard
Bridlington, East Yorkshire.

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

MAKING UP

Join shoulder seams. Set in sleeves matching centre of cast off edge to shoulder seam. Join side seams, slightly drawing up stitches to

prevent side seams dropping. Join sleeve seams. Sew cast off edge of collar in position with ends at centre front. Join centre front seam for 1 cm, ½ in.

DIAGRAM 1

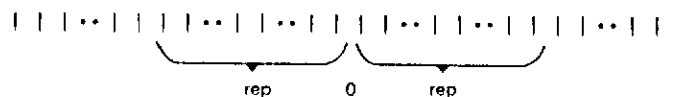


DIAGRAM 2

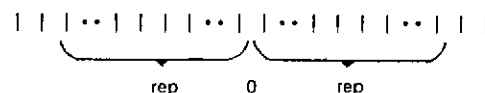


DIAGRAM 3

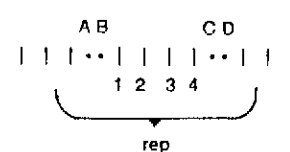
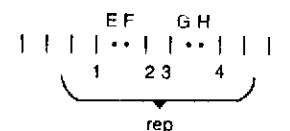


DIAGRAM 4



◀ 25

Apart from a little tidying up, all we have to do now is to place the fourth tile in the top left hand corner of the basic pattern. Move the cursor to Stitch 1, Row 22. This is the bottom left hand corner of the tile we will be placing.

We now have to think about the way the tile is positioned. The PPD is remembering the stitch pattern of the second tile we placed. We have turned it upside down to place the third tile and it needs to remain upside down. What we need to do in addition is turn it side for side, which is the 'REVERSE' variation.

Go to the 'Variations menu' by way of the 'Help menu'. Turn the 'REVERSE' button to 'ON', leaving the 'UPSIDE DOWN' button set to 'ON'. Press the STEP key to go back to the green grid. Press it again to see how it will look and, if it is like Figure 3 with a blank row running through the middle, press the '1' key to accept it.

One of the problems of tiling is that unless you have planned your tiles very carefully you rarely achieve sharp points in the patterns. This is why I put an extra row in the

middle of the pattern. Move your cursor to row 21 and draw in stitches at positions 2, 4, 7, 8, 9, 12, 13, 16, 17, 18, 21 and 23. You should now have the pattern illustrated as in Figure 3. Save the pattern by selecting item 1. END CREATION from the 'Help menu'.

You should now go on to experiment some more and here are a few ideas. Try building up this basic pattern once again using the 'NEGATIVE' button in the 'Variations menu' for either tiles two and three or three and four (you can obtain some interesting 3-D effects). Use the basic pattern as a tile in a larger pattern; create your own tiles and experiment with colour facilities.

This exercise, together with the previous articles, has outlined the basic working concepts which are necessary to turn the PPD into an effective pattern designing tool. I hope it will have given new users, or those that have experienced some difficulty, the confidence to dig a little deeper. I shall be looking at a few more features of the PPD next month as a conclusion to this series.

ON THE BOOKSHELF

NEW TITLES

I think that, in the winter, pattern writers and authors spend all their time writing books for us to read in the summer hols. There have been a lot of books and patterns about since I last wrote my column, so I had better get on with it.

Andrea Levick

A WAISTCOAT FOR ALL REASONS

Anne Kent and Pauline Murphy have produced two excellent books **Six Waistcoats** and **Classics**. The first has six designs knitted in a variety of yarns, but what I like about these very fashionable garments is that the backs are all knitted from one pattern but with the option of four tensions, while the fronts are all different. Now this really is a variation on a theme. All the punchcard patterns are given and the waistcoats can be knitted in a variety of lengths. This one has hit the market at the right time and deserves to do well.

The second book, **Classics**, contains seven designs for the standard gauge machine. Knitted in Bonnie's Sable Crêpe or French Crêpe, I particularly like the lightweight floaty effect of the garments, ideal for the summer. There is a lot of infor-



mation on how to knit these very nice designs and punchcard details are included. Each of these books is very reasonably priced at £4.95 plus 50p postage and packing direct from Anne Kent, 23 Springfield, East Grinstead, West Sussex RH19 2RT.

MORE ABOUT PUSHERS

As most knitters know, I am a Passap/Pfaff enthusiast, so I am pleased to report another book by Helen Burke in her **Purely Pushers** series. This one is **Purely Pushers for Men** and consists of ten garments from waistcoats to jackets and sweaters to shirts. It is full of extremely interesting information and the garments can be knitted on both Duomatic and Electronic machines. There have been

two previously issued **Purely Pushers** books and I gather that there are at least three more in the pipeline. I found the patterns easy to read and easy to knit from this very acceptable addition to the Passap/Pfaff bookshelf, inexpensive at £7.95 including postage and packing for UK readers or £10.00 for overseas readers. You can obtain it direct from Helen Burke, Church Farmhouse, Stainton by Langworth, Lincoln LN3 5BL.

TICKLING YOUR RIBBER

When knitters with a Silver Reed, Knitmaster or Brother get a ribbing attachment, they invariably approach the subject of ribbing with a bit of fear and trepidation. Ishbel Sherriff has produced a book **Something Interesting on the Ribber** which might be of invaluable assistance to all such people.

There is everything to get you started in this book and there are very many designs, hints and tips which will enable the knitter to overcome any difficulties. Apart from all the instructions, there are simple pieces for you to knit, such as a polo neck insert, a scarf in punch tuck rib, a cowl snood and so on. Not only do these get you going, but they also can turn out to be good sale-of-work items too. The book costs £4.50 plus 50p postage

and packing from Mrs Ishbel Sherriff, 18 North Loch Road, Forfar, Tayside, Scotland DD8 3LS.

PATTERN CARDS FOR PASSAP

Whilst at an Exhibition recently, I picked up some pattern cards for Passap/Pfaff knitters from the **Denys Brunton** stand. These are very inexpensive and cover a wide range, so send a sae for full details. The address is Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR. Each card gives one garment pattern knitted in The Sign of the Long Dog yarns, which can be used on Duomatic machines or, by utilising the appropriate technique, the Electronic 6000 machines.

MORE MAGIC FROM DIANA

Bobble Magic by Diana Lewin caught my eye straight away. I must admit that I am not one who immediately takes to appliqué or embroidery on knitwear, but the garments in this book really are very good indeed. There are eight designs in all for 60-stitch mylar sheets and the knitting and embroidery instructions are included, together with colourway sug-



gestions. I loved all the designs, especially, being a cat person, the leaping cats. I would imagine that this book would have good potential, particularly with those knitters who have markets for the unusual. It is available from Diana Lewin Designs, Field House, Marlock Close, Fiskerton, Southwell, Nottinghamshire NG25 0UB; since Diana has brought out other books, perhaps a sae for full details and prices might be a good idea.

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MORE FROM METBURY

It would not be a complete Review of Books for me if I did not mention the latest from Metbury Designs, a prolific outfit if ever there was one. For the Duomatic knitters there are two new books, one of **Waistcoat Designs** and one of **Children's Stocking Stitch Designs** as well, of course, as two more new ones for the E6000 knitters. Write for full details of all their very latest to Metbury Designs, 7 Nursery Close, Leyland, Lancashire PR5 2QP sending a large sae. For those who do not know, if you purchase Metbury Designs patterns you get, free, gratis and for nought, the Newsletter relating to all things Passap/Pfaff.

WONDER IN THE WOODLAND

Iris Bishop has been contributing to *MKM* for a long time now and every year she comes up with something spectacular so far as patterns are concerned. Last year was no exception. **The Woodland Collection** is one of my all time favourites, with an appropriate design for every month of the year, each an all-over design, sometimes enhanced with Swiss embroidery and fabric painting, appropriate for sweaters or jackets and a winner whichever design you choose. The book is based on the twelve Woodland Calendar designs which appeared monthly in *MKM* - it is truly lovely and just the book you should have on your bookshelf. Send a sae for illustrated designs, publications and price list to Iris Bishop, 64 Ifield Road, West Green, Crawley, West Sussex RH11 7BQ.

comes in four sizes, covering a range from 10 to 24. There are lots of hints on how to achieve a good garment and, of course, covering the use of the In-Ex steaming kit to get that special professional finish. Not an expensive book, just £5.95 plus postage and packing, it is available from In-Ex Ltd, P.O.Box 1459, Windsor, Berkshire SL4 2TP. There are also four new single patterns of mix and match outfits, reasonably priced at between £2.00 and £3.00 each, from the same place.

DYING TO DYE

Have you ever seen a colour in the garden and thought that you would like to find a yarn in that shade? I know I have, so when I saw **The Craft of Natural Dyeing**, I was intrigued. Written by an expert in her field, **Jenny Dean**, this book is likely to get you looking for leaves, berries, petals, barks and so on and joining the merry band of dyers. It is a very interesting subject and for those knitters who spin their own yarn, I imagine it would give new insights into this art. I had a shot at dyeing a long time ago, but after reading this book I feel renewed enthusiasm, so I shall soon be up to my elbows in rubber gloves and chemicals. This book is £6.95 from any good bookshop and is published by Search Press. ISBN No. 085532744-8. A word of warning, chemicals are used in dyeing processes, so keep the children away while you are experimenting.

PASSAP AGAIN

Something for Passap, Book 6, More Aran Patterns, is the latest set of my own patterns. It includes seven Aran-style patterns of jackets, cardigans, waistcoats and so on in different designs, especially for knitters with Duomatic machines - that is Duo 5, 80 and S. It costs £7.00 including postage and packing. See the advertisement on this page for the address and details of other Passap/Pfaff Duomatic books.

Well this is the lot for now and quite enough to get on with. I hope to be writing some more reviews for you in the future, but meantime, 'Happy reading'.

SKIRTS FOR THE DISCERNING

In-Ex Ltd have produced another good skirt book, **No.6 for Pleated Skirts**, containing five very marketable and fashionable designs. There is always a place in the wardrobe for a good skirt and, of course, this sort of skirt goes very well at a sale-of-work, craft fair and so on. Teamed up with a sweater or jacket they are ideal for summer or winter, for formal or informal wear. The collection is knitted in Bonnie's French Crêpe and

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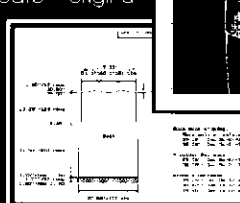
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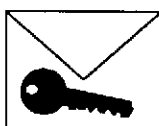
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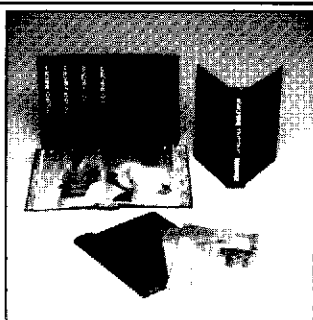
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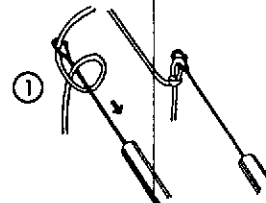
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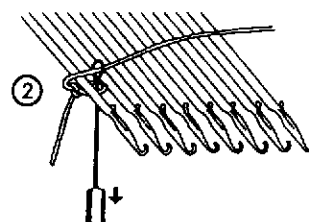
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CHAIN STITCH CAST ON — USING THE LATCH TOOL

A Chain Stitch Cast On gives a lovely neat edge, which is ideal when the cast on edge is going to be seen on the right side of your knitting.

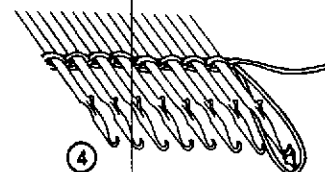
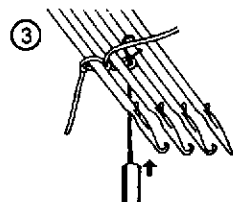


1. Make a stitch in the main yarn using the Latch Tool as shown.



2. Push the required number of needles to Holding Position. Starting at the left edge, insert the Latch Tool between the first two needles. With the original stitch behind the latch of the Latch Tool, pull the yarn through the stitch to form a new stitch.

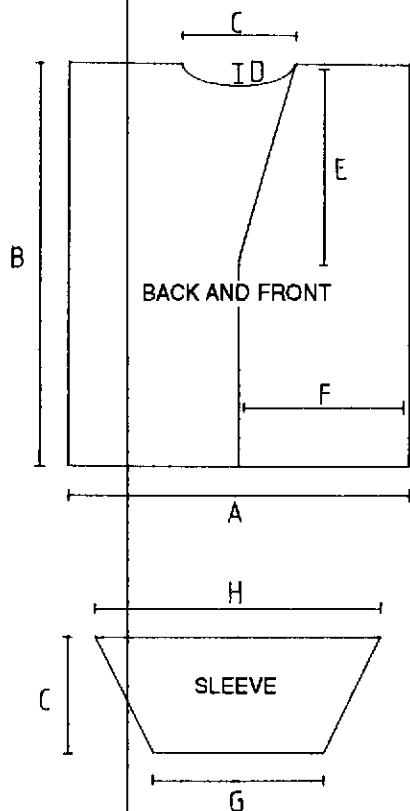
3. Insert the Latch Tool between the 2nd and 3rd needles and repeat the same procedure as in step 2. Continue in the same way until all the needles have a chain stitch on them.



4. Hook the final stitch onto the last needle as shown. Close the latches of the needles. With the carriage at the right, thread the yarn into the feeder and set the carriage to knit needles in Holding Position. Knit one row.

Note: If you're going straight into pattern knitting after the Chain Stitch Cast On, you'll find it easier if you have some waste knitting to hang weights from. To do this, simply cast on and knit some waste yarn in the normal way and then make the Chain Stitch Cast On as explained. You'll have a waste yarn stitch and a new chain stitch on each needle. Remove the waste yarn in the normal way after you've finished knitting.

Tip: Don't make your chain stitches too tight.



A = 54 [57.5] cm	E = 33 cm
B = 70 [71] cm	F = 27.5 [29] cm
C = 19 cm	G = 27.5 cm
D = 2.5 cm	H = 47.5 cm

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D5

Designed by

SUMMER LEAVES

5

Maggie Andrews

LEAF PATTERN

(worked on ribber)

Hang weights on comb. Using MT/MT-2, K 2 rows. Push 1 N at each side of rib N to WP. K 2 rows.

Move 1 st at each edge 1 N out, leave empty Ns in WP. K 2 rows.

Move 2 sts at each edge 1 N out, leave empty Ns in WP. K 2 rows.

Move 3 sts at each edge 1 N out, leave empty Ns in WP. K 2 rows.

* Counting from each edge, transfer 2nd st on to 3rd N and move edge sts 1 N in. Push empty Ns to NWP. K 2 rows; rep from * once more. Counting from each edge, transfer 2nd st on to the centre N and move edge sts 1 N in. Push empty Ns to NWP. K 2 rows.

Transfer edge sts on to the centre N, push empty Ns to NWP. K 2 rows.

Transfer rib st to main bed. Remove weights. These 18 rows form one leaf.

BACK

With carriage at right, push 138 [144, 152, 160, 168] Ns on each bed at centre of machine to WP and arrange for 2x2 rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st*. Set RC at 000. Using MT, K 160 [164, 172, 176, 180] rows.

SHAPE SHOULDERS

Cast off 12 [12, 12, 14, 14] sts at beg of next 2 [4, 4, 4, 6] rows and 11 [12, 13, 13, 15] sts at beg of foll 6 [4, 4, 4, 2] rows. Using WY, K a few rows over rem 48 [48, 52, 52, 54] sts and release from machine.

FRONT

Work as for Back to *. Remove weights but not comb. Set RC at 000. Using MT, K 7 [11, 15, 19, 23] rows. Set ribber to half pitch. Push Ns 1 and 45 at left and N 44 at right of centre 0 on ribber to

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Bramwell Savannah. (Yarn Guide No.11.)
1 x 500 g cone in White (MY).

GARMENT WEIGHT

Finished garment in first size weighs 205 g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 5, Melcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU. Tel: 01282 779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 97 [101, 107, 112, 118] cm, 38½ [40, 42, 44, 46½] in.
Length to shoulder 48 [49, 51, 52, 53] cm, 19 [19½, 20, 20½, 21] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8). Wash the tension swatch in hand hot water, rinse it in cold water, dry and press before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used purl side of knitting as right side of garment.

WP. Working three leaf patterns, K 18 rows. Cont in st st and K 14 rows. RC shows 39 [43, 47, 51, 55].

Push N 23 at left and N 22 at right of centre 0 on ribber to WP. Working two leaf patterns, K 18 rows. Cont in st st and K 14 rows. RC shows 71 [75, 79, 83, 87].

Push Ns 1 and 45 at left of centre 0 on ribber to WP. Working two leaf patterns, K 18 rows. Cont in st st and K 14 rows. RC shows 103 [107, 111, 115, 119].

Push N 23 at left of centre 0 on ribber to WP. Working one

leaf pattern, K 18 rows. Cont in st st and K 8 [8, 12, 12, 12] rows. RC shows 129 [133, 141, 145, 149].

SHAPE NECK

Push 75 [78, 84, 88, 93] Ns at right to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next 5 [5, 1, 1, 1] rows. Push N 45 at left of centre 0 on ribber to WP. Working one leaf pattern, cont to shape neck by dec 1 st at neck edge on next 13 [13, 17, 17, 17] rows. 45 [48, 50, 54, 57] sts rem. K 5 [5, 1, 1, 1] rows. Cont in st st and K 8 [8, 12, 12, 12] rows.

SHAPE SHOULDER

Cast off 12 [12, 12, 14, 14] sts at beg of next row, K 1 row. Cast off 11 [12, 12, 14, 14] sts at beg of next row, K 1 row. Cast off 11 [12, 13, 13, 14] sts at beg of next row, K 1 row. Cast off rem 11 [12, 13, 13, 15] sts. With carriage at left, push 12 [12, 16, 16, 18] Ns at left from HP to UWP. Using WY, K a few rows and release from machine. With carriage at right, push rem Ns from HP to UWP and finish to correspond with first side, reversing shaping and omitting leaf pattern.

NECKBAND

Join right shoulder seam. With carriage at right, push 132 [132, 140, 140, 144] Ns on each bed at centre of machine to WP and arrange for 2x2 rib. * Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 4 rows. Counting from right edge, cable the first and every foll alt pair of sts on ribber by crossing st at right in front of st at left. K 4 rows. Counting from right edge, cable alt pairs of sts on ribber by crossing st at right in front of st at left. K 4 rows. Transfer sts for st st. Using MT, K 1 row *. With K side facing, pick up 48 [48, 52, 52, 54] sts across back neck, 36 sts down right side of front neck, 12 [12, 16, 16, 18] sts across front neck and 36 sts up left side of front neck and place on to Ns. Unravel WY. Using MT+1, K 1 row. Cast off loosely.

ARMHOLE BANDS

Join left shoulder and neckband seams. Measure 19 [20, 21, 21.5, 22] cm down from shoulder seam and place markers on Back and Front. Push 114 [120, 126, 128, 132] Ns on each bed at centre of machine to WP and arrange for 2x2 rib. Work as for Neckband from * to *. With K side facing, pick up sts between markers and place on to Ns. Using MT+1, K 1 row. Cast off.



LATCH ON

IN PRAISE OF THE PUNCHCARD

Recently, due to force of circumstances, I have had to do my knitting on a Brother 836 machine, rather than my 950i Electronic and I've rediscovered some of the features of this machine that I had forgotten.

Joan Lafferty

I have always been one for wanting the latest, most up-to-date machine - and there are plenty of others like me! I justify this because I teach machine knitting and obviously one cannot teach without a good working knowledge of the various machines. This ought to mean I have owned every type and make. Of course this isn't true, although I have always tried to knit on as many machines as possible, in order to get to know the 'ins and outs' of each. So, if I am honest, I get the more sophisticated machines because I just plain want them! Having said that, to date I haven't bought any of the very latest electronic machines, which use numbers instead of mylar sheets - mainly because I have so many mylar sheets already drawn out and do not care to transfer them either to numbers on a new machine or to floppy disc.

So, when I was forced to use the punchcard machine, I missed the splendid facilities which allow one to put motifs wherever one wants and not be limited to 24 stitches.

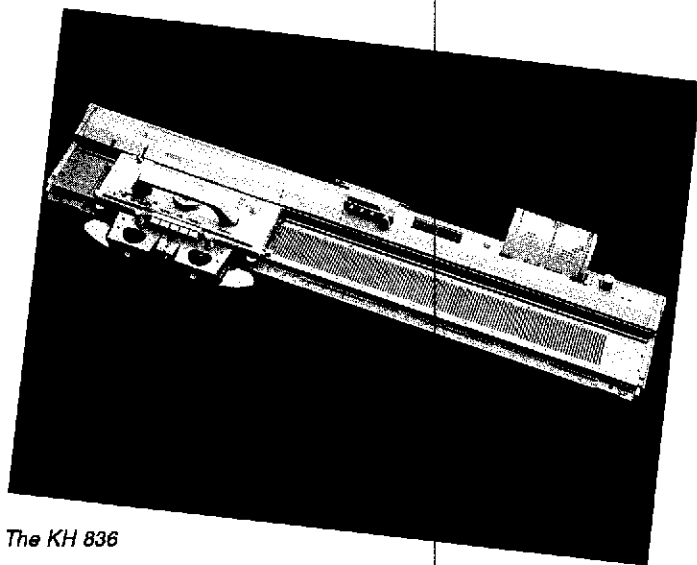
As I have lots of cards already punched, I soon found myself liking the enforced regime of working within 24 stitches. For one thing, this meant one could not have long floats - well, they could be 23 stitches wide, but my motifs were punched to avoid this. In fact some were 'two on a card', which meant no motif was

more than eleven stitches wide, allowing for a space between each.

SINGLE MOTIFS

In the past, I had also punched some motifs from the old 'button machine' days, which were only seven stitches wide, since these machines repeated over eight stitches. These small motifs were quite a bonus for my baby and small children's wear. It was also easier to decide where the motifs should go on the garment - on the electronic machine I find this involves lots of arithmetic. The machine needs to know the width of the motif, which needles are going to be used, which needle is to take the first stitch and so on. (I have noted these figures on the top of my mylar sheets, but this is no help with new designs.) With the punchcard there can be no problem, the middle motif goes over the middle 24 needles (12 on each side) and no argument!

Because my punchcard machine is the 836, I had to do a little more work if I required just one motif, since this machine has no 'magic cams' to isolate motifs. The needles are selected all across the needle bed and those not required have to be pushed back to working position. This is not as bad as it sounds when you are only knitting one motif on the front of a garment. In fact, there was no particular problem



The KH 836

when I decided to put a diagonal line of teddy bears from hem to shoulder on a child's jumper. The first motif went on the left hand side of the centre of the needle bed, then came a few plain rows, then the next one in the middle and the third on the right hand side. Since the Brother machines have heavy and light red lines over the appropriate 24 stitches, it is easy to see which needles to push back. Since I do not like arithmetic, I found this much easier than working out where they would need to go, using the electronic machine. But perhaps I am just plain lazy!

SWINGS AND . . .

I have been back to the electronic machine lately; in fact I knitted a lovely cat on a jumper for my daughter as a Christmas present. On this machine, I found I had to be very careful to push the 'working position needles' into line or they picked up the second colour. Not so on the punchcard machine, but then I was pushing the unwanted needles back into line anyway.

I did come to grief between the two machines once or twice; if one cancels the selection mechanism on the electronic machine, the button for knitting two colours automatically cancels itself, so if some needles are selected, the machine will only knit the main colour. However, this 'second colour button' is not cancelled on the punchcard machine, so several times I found I had dropped stitches because some needles were selected and there was no second colour threaded into

the feeder. I soon learned to cancel the Fair Isle button!

. . . ROUNDABOUTS

Another thing I liked about the 836 machine was the fact that one could turn on to Fair Isle and the needles were selected as soon as the carriage was pushed across. On the more sophisticated machines, it is necessary to take the carriage right to the end of the needle bed so that the carriage can 'read' the instruction on the mylar sheet. On the face of it, this would appear a small thing - but I cannot remember how many times I have not taken the carriage far enough, consequently the pattern was not picked up, so no needles were selected. Of course, when using the punchcard, one has to note which way the carriage selected needles the last time. Say the carriage is at the left and needles were selected from the left last time, it will not select or revolve again in this direction. So I suppose this one is 'swings and roundabouts' with the two machines.

With very few exceptions, I have not 'translated' my punchcard motifs to the mylar sheets, since it seemed a waste of time. If I wanted punchcard motifs, then I would use the punchcard machine. One exception was a prancing horse. On the punchcard, the waving legs were on the blank part behind the body (giving a motif wider than 24 stitches). This meant one had to knit a row of horses, then the hooves joined up with the legs. So there was no possibility of a single motif here! Since the mylar sheet

takes more than 24 stitches, I was able to draw the horse with hooves properly attached to the legs! (This horse is very popular.)

OLD FRIENDS

When I started on my punch-card motifs, I 'discovered' some old friends that I had forgotten. A large butterfly, for example, which looks very effective knitted in stripes of different colours. I chose to embroider all round this butterfly, using an end of pale blue 'Goldfingering', which has made him or her stand out nicely. I have also knitted a steam engine; this was very popular in the past and has still proved to be a winner with grannies! I don't know about the children, the modern ones will never have seen a steam engine, although I suppose they will have seen 'Thomas the Tank Engine' on the television or in books.

I have found it necessary to punch a few cards, translating in the other direction, from the mylar sheets. Fortunately, my little ducks fitted into the 24 stitches, as did a small dog I actually designed myself for the 'button selection' machine.

I must admit it is a bit time-consuming to have to punch these twice, but it is much easier nowadays - especially when using a punch that will not work if it is out of line. My first punch had a pin to fit in the hole, but was not choosy as to whether the pin was actually in the hole, or to one side! This meant many wrongly punched holes, but my present punch will only work if the pin on the punch is properly placed in the hole. How it works this out I can't fathom, but I'm very glad it does!

CONCLUSIONS

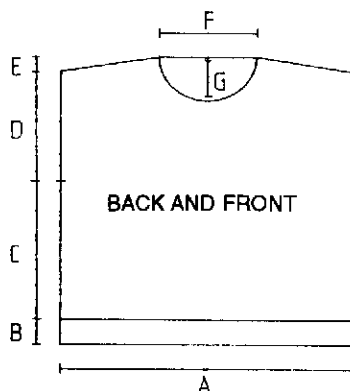
I have come to the conclusion that it is probably no more work to punch a card than to mark a mylar sheet. For one thing, the latter has very tiny squares to fill, not easy when one's sight is not what it was.

For another, if the mark is not just right, the machine will either not knit the stitch in the second colour, or it will knit two if the next square has the tiniest mark on it. My rubber is very well worn... I must say the little plastic stencils that come with the mylar machines are a great help; I have known knitters who disregard these. If you are one of them, do have a go, it is much easier to get the marking correct - always supposing you position them correctly in the first place, that is!

One thing I do like about the 950i machine is the fact that the row showing on the mylar sheet is the next row to be knitted. Not so the punchcard; this vanishes down into the 'gizzard' of the machine. So, on the Brother machine, the row on show is row 7, on the Silver Reed it is row 5. I found I had to re-train myself to have a 'dry run' with no work on the machine, just to check that I was indeed starting on Row 1. I usually write down the configuration of the first row, which is fine as long as the second row is not the same. In that case it is necessary to go across twice to be sure.

Here is one hint for when punching cards. Should the pattern be the same for two rows running, all over the design, it is only necessary to punch one row of holes, then work with the double length button in action. However, it would be as well to write (in large letters) on the punchcard itself 'double length button', or something similar, to remind oneself that this piece of mechanism should be in operation.

Although I am back to using my electronic machine when the occasion arises, I have made up my mind that I shall do more knitting with the punchcard. I hope this has given some encouragement to folks who feel they are left out because they do not have the latest equipment (and possibly can't afford it). With a punchcard machine you have a splendid tool in your hand.



A = 49 [51, 54, 57, 60] cm
B = 6 cm
C = 23 [23, 24, 24.5, 25] cm
D = 19 [20, 21, 21.5, 22] cm
E = 2 cm
F = 17 [17, 18.5, 18.5, 19] cm
G = 10 cm

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side and armhole band seams.

*The shadow-pleated skirt worn with this top comes from Maggie Andrews' book **Skirts and Tops**. It includes four similar tops in unusual stitch patterns and costs £3.99 from wool shops or £4.50 including postage from Maggie Andrews, 79 Hookfield, Harlow, Essex CM18 6QQ. If you would like further details, please write or telephone Maggie on 01279 422994.*

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INSPIRATIONS

THE SOUTH AMERICAN INFLUENCE

This month I have moved 'south of the border' to Mexico and South America to find inspiration from one of the finest weaving traditions in the world.

Iris Bishop

Traditional South American weaving merges the skills of many ancient civilisations such as the Aztec and Maya and I have developed some of their geometric themes into border designs, adding a snake motif inspired by the stylised animals which feature as decorative symbols in many native cultures.

YARNS AND COLOURS

We associate South America with bright colours on light or dark, neutral backgrounds. I have chosen to use predominantly neutral cream, dark brown, grey and so on, with small flashes of bright colour, to make fabrics which will co-ordinate with either the bright or neutral garments already in your wardrobe. For the cream and dark colours, undyed 'sheep breed' yarns are ideal and show the contrasting bright pink, blue, turquoise and so on, to advantage. Alternatively, cotton and linen yarns work well with these designs which have only short 'floats' on the reverse side of the fabric.

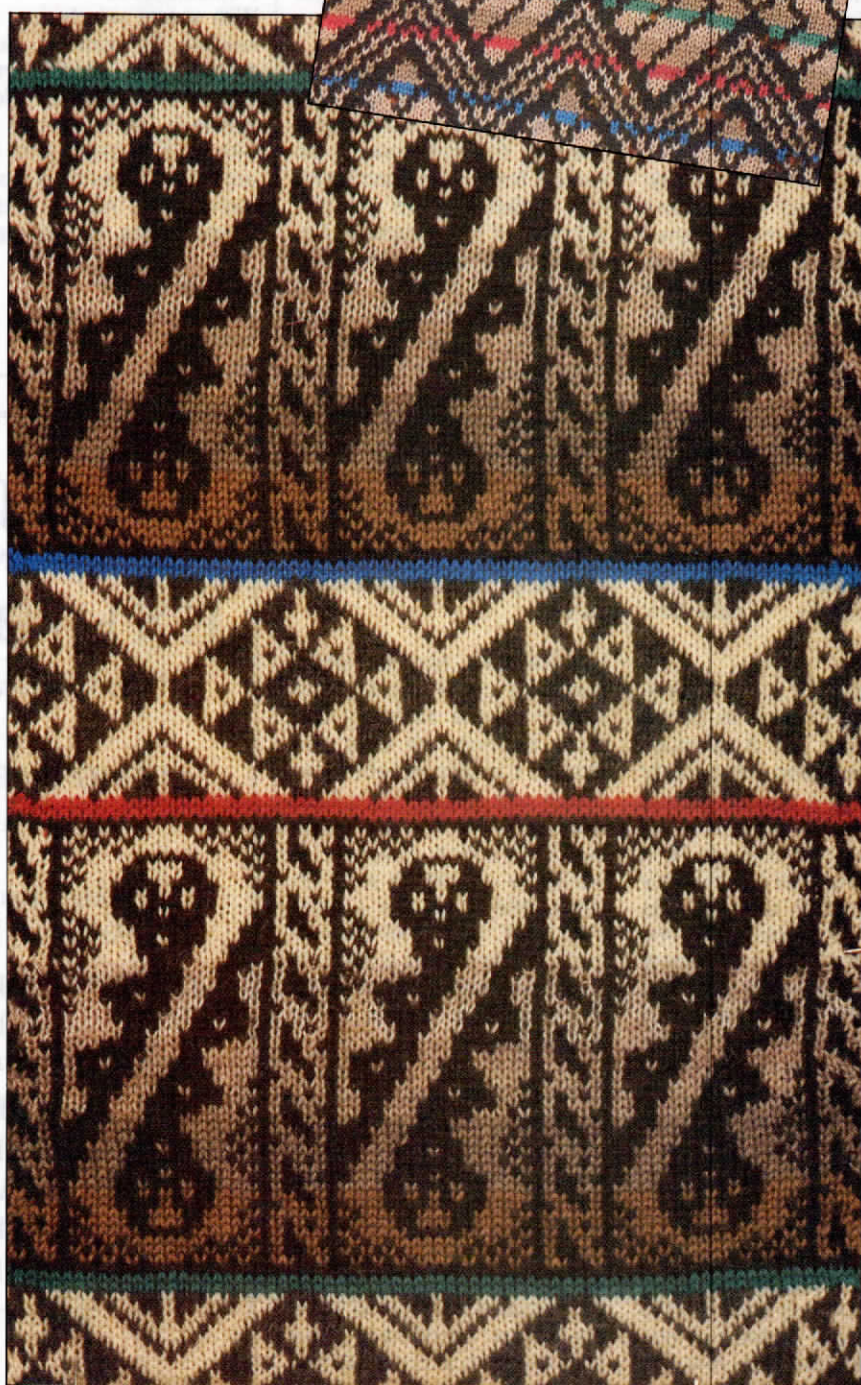
GEOMETRIC FABRIC

This pattern can be used as a border design, or be repeated to create an all-over fabric.

To knit it as a border, knit two plain rows in cream before beginning the Fair Isle. Knit through the 52 rows of the card once, with cream in feeder 1 and grey in feeder 2. Then knit two plain rows in cream before continuing.

To knit it as an all-over fabric, just let the card repeat, as for a straightforward Fair Isle pat-

GEOMETRIC FABRIC



SYMBOLIC BORDER WITH DIAMOND BORDER



tern. In the sample illustrated I have used dark grey in feeder 2 throughout and the following colours in feeder 1:
 4 rows light brown
 4 rows stone
 2 rows turquoise (blue, or pink)
 Repeat this 10-row colour sequence throughout.

DIAMOND BORDER

Simply knit the 23 rows of the pattern in Fair Isle with cream in feeder 1 and grey in feeder 2. In the sample where this border alternates with the Geometric Fabric design, I have used cream in feeder 1 throughout and the following colours in feeder 2:

7 rows grey
 2 rows turquoise
 2 rows blue
 1 row pink
 2 rows blue
 2 rows turquoise
 7 rows grey

SYMBOLIC BORDER

The snake motif used in this design is a symbol of 'creation'. Knit one row in dark brown (or other dark colour) before knitting the Fair Isle

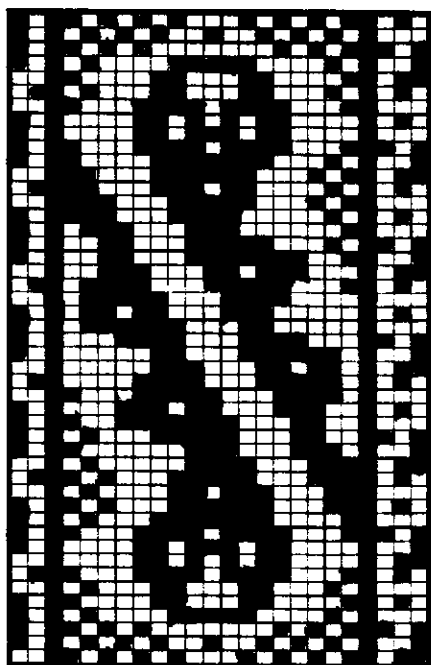


GEOMETRIC FABRIC WITH DIAMOND BORDER

border. Knit the 47 rows in Fair Isle with cream (or other pale colour) in feeder 1 and dark brown in feeder 2. Finish with one plain row in dark brown before continuing. In the sample illustrated I have used several shades of light brown, stone and cream (starting with the darkest and finishing with cream) in feeder 1 instead of using cream throughout, in order to create a 'shaded' effect. I like to combine this pattern with the Diamond Border pattern by simply knitting two plain rows in pink, blue or turquoise between each border repeat.

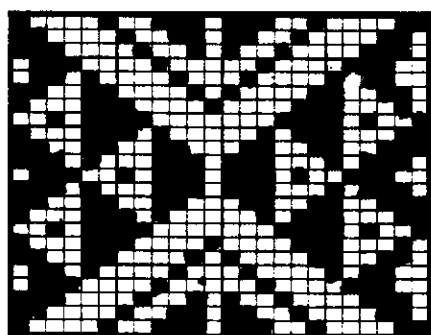
THE STITCH PATTERN CHARTS

The charts can be traced directly on to a mylar sheet. The reverse (wrong) side of the designs is shown, so they can be copied on to a blank 24-stitch punchcard. Each black square of the chart represents a hole to be punched in the card. Users of electronic machines should check that theirs is set to knit the correct view of the design.



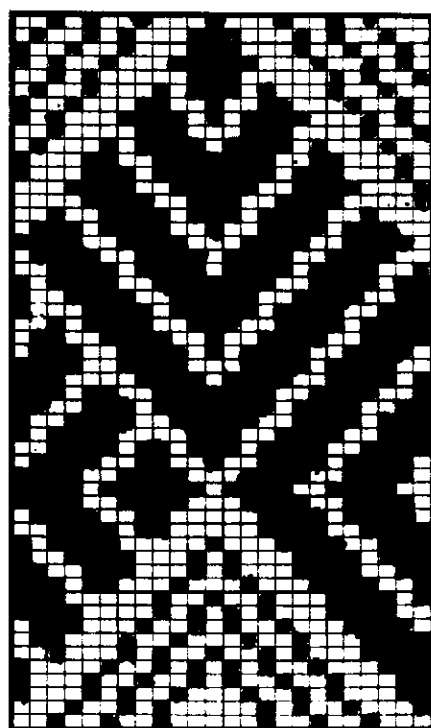
SYMBOLIC BORDER

47 rows



DIAMOND BORDER

23 rows



GEOMETRIC FABRIC

52 rows

QUESTION TIME

SINGLE BED BANDS

Attaching bands to the fronts of jackets knitted on machines without a ribber is Pat's topic this month, followed by snippets from her knitting club diary.

Pat Coulston

In our classes, we are currently looking at methods of attaching bands to the fronts of cardigans and jackets. It is a single bed course, so we are not using the ribber at all. Ignoring the buttonholes, because that is a different subject, we shall concentrate on the actual band first.

On the single bed machine, this is perhaps best knitted in stocking stitch and not mock rib. Stocking stitch looks neat and keeps its shape well. We will look at two methods - both are easy to attach without hand sewing. The cardigan is the type that is knitted straight up to the neck. Whether you knit the neckband first and then add the front band, or knit the front band first and then add the neckband is up to you. I usually knit the front band first and then do the neckband.

Take one of the fronts and with a triple transfer tool, pick up three 'stitches' at one end. You are, of course, not picking up stitches at all - but by picking up the edge, you are turning it into stitches when placing it on the needles. Leave the needles out in holding position.

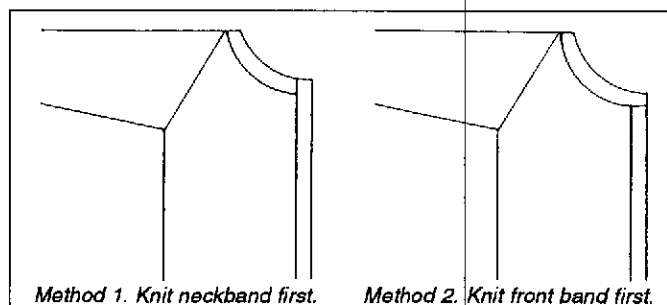
Holding the work against the machine, go along about 10 cm and pick up three more edge 'stitches'. Keep going like this, until you have the last three edge 'stitches' on the needles. This will be the number of needles you require for the front band.

Close the latches and pull the 'stitches' off the needles. Over this number of needles and using every needle, cast on in waste yarn and knit about ten rows. Knit one row with the nylon cord. (This is optional but it does mean you can remove the waste yarn easily.)

We shall assume we are using a 4-ply yarn and our main tension is around 6.

METHOD 1

To estimate how many stitches you need for the band:



Method 1. Knit neckband first.

Method 2. Knit front band first.

1. Using main yarn and MT+1 (that is one whole number looser than main tension), knit one row.

2. Using MT-1 (that is one whole number tighter than MT), knit 11 rows.

3. Using MT+2 (two whole numbers looser than MT), knit one row.

4. Change back to MT-1, as before and knit 12 rows **. (Adjust this number of rows to suit yourself.)

5. Pick up the first row of the main colour (above the waste yarn or nylon cord and place on to corresponding needles. Remove waste yarn.

6. Using MT, knit one row.

7. With wrong side of work facing you, pick up the edge of the front and place it evenly on to the needles. Leave all the needles out in holding position.

8. Close all the latches. (This helps the machine to knit smoothly after picking up an edge.) Using MT, knit one row. Cast off using the method you prefer and lightly steam (see below).

METHOD 2

This is quite a good method to use for a tuck stitch garment or one where the band is inclined to 'turn inwards'.

1. Knit as for Method 1 to **.

2. Put a cover - an old, clean piece of cloth is fine - on to the main bed of the machine. With the right side of one front facing upwards, lay it on to the cloth so the front edge is lying just on top of the sinker posts.

3. With the triple transfer tool and starting at either the left or right, push the tool through the edge of the front and on to the three end needles, behind the front. Pull these needles out, through the front and leave them in holding position.

4. Go to the other end of the

work and repeat with the end three needles.

5. Go to the middle of the work and bring three more needles through the work at the centre.

6. Finally, fill in with all the rest of the needles. (You may find it easier to push the needles through the work, rather than pull them out with the transfer tool.) If you have knitted the fronts in stocking stitch, you can easily see where to bring the needles through and you can achieve a lovely neat 'pick up' line.

7. Now open all the latches and take the needles back a little way - but don't let them get caught in the knitting. Note that the front is still lying on top of the main bed.

8. Turn up the band and replace the first row of the main colour back on to the needles but keep these stitches in the hooks. When all is picked up, close the latches and push the needles back a little more.

9. Now pull back the butts of the needles, working from one end to the other and, hey presto, all the stitches you picked up from the band, above the waste yarn, will be pulled through the work already on the machine. You will be left with a single row of stitches. Try not to drop any at this stage - it spoils the band completely!

10. Now, gently lift up the front and bring it over to the sinker posts, so it will be hanging in the usual position. Be careful not to get any of the work caught on sinker posts.

Cast off. The band is now complete and there's no hand sewing to do at all!

You can lightly steam the band - which will encourage it to lie flat. Lay the work down, wrong side facing you and cover the garment, except the band area. Hold the iron above the work (about four inches or more) and allow the steam to touch the band. Do not oversteam - a few shots of steam will be enough. If you

are using acrylic or acrylic mixes, remember heat will relax the stitch and you will be in trouble if you are not careful. If in doubt, keep away from steaming altogether.

When you knit something like a stocking stitch band and come to pick up the first row of knitting, do you always find you are one needle short? This is quite normal and is caused by the formation of the stitches - try it! Cast on ten stitches with waste yarn. Change to another colour and knit 20 rows. Look at the first row knitted in the second colour and count the stitches. You will see only nine actual stitches and this is correct. Pick up the nine, but make sure that the first and ninth stitches go on the end needles and leave the one next to the end with only one stitch on it. This will not show on the right side. Some knitters pick up the nine and then pick up a stitch below the end one to make up the tenth. Personally, I find this makes the edge pull - but that is just a personal observation.

SALE DAY

Ridgeway Yarns came along to Bournemouth recently and treated us to one of their excellent, one-day sales. I demonstrated double Jacquard, using some of their yarns and it was, of course, an opportunity to meet friends old and new and catch up with their news. These occasions usually provide an excellent opportunity to glean stories from knitters, that I can share with you through this article.

Pauline, who lives locally, did not let me down. She has a Knitmaster machine and ribber and always covers her main bed. The cover she used tended to slide off, so she hit on an excellent plan. By tucking the edges of the cover into the sides of the ribber and holding them down with the pile levers, she discovered that the cover stayed in place beautifully. This was fine - but for one important point. When she subsequently decided to use the ribber, she did not return the pile levers to the 'up' position - so

the ribber was working at a lower position than it should have been and she could not, for ages, think what was the cause of the problem. So, Silver Reed and Knitmaster knitters take note - you must have the pile levers in the 'up' position for all normal knitting. When these levers are pressed down, in the closed position, it widens the gap between the main bed and ribber. This is essential in pile knitting and very useful for knitting thicker yarn in rib - but it will cause hassle in certain ribs, especially the 2x1 commercial rib cast on. Remember, too, that when you adjust your ribber for height - you will adjust incorrectly. Thank you Pauline for sharing that with us. I'm sure there may be a lot of readers who are knitting with the pile levers on their machine in the down position instead of up.

RAMIE

If you read last month's Question Time, you may recall that we were discussing a garment knitted in Cotton and Ramie. We were all very interested to discover that Ramie is China grass, a plant of the nettle family. It has been cultivated in China for a long time and its fibre is used for cloth, bank note paper and gas mantles!

KINKY

Disaster struck the other day when my 'mouse' died - the one on my computer, that is! Apparently the wires, or whatever goes inside the lead, stopped working because I had allowed them to remain kinked. My new mouse's tail is now left dangling elegantly over the table, unkinked!

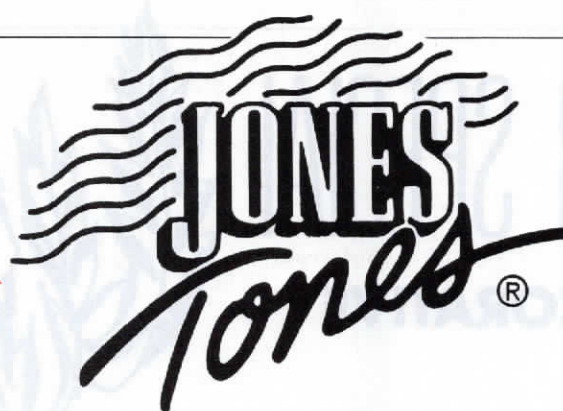
FINALLY

By the time all you electronic owners read this, the sun should be shining (says she, hopefully, in February!). When it is lovely and hot - keep those machines out of the sun and covered. You do not want problems with the electronics when you finish all the gardening, sun bathing and so on and start to knit again, do you?

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- Instruction leaflet

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SINGER SPECIAL

CREATING DECORATIVE DESIGNS

You just wouldn't believe the fun my daughter and I have had trying out all the different methods of getting a decorative design on to suitable paper in a suitable ink! Norma spends most of her time working on accounts and data entry for both my business and my husband's, so she was only too pleased to leave the mundane general administration tasks for a bit of fun!

Angela Gordon

Having read of various papers and pens that are supposed to be suitable for use in the Singer's electronic box, I paid a visit to our local stationers and purchased a small assortment. Some of them worked well but others were a total failure.

Typist's copy paper and airmail paper were two of the recommendations I had read about. I failed to get any airmail paper because I could only find the crinkly type. Norma drew a lovely rose in black ink on to a sheet of typist's copy paper. However, this proved a total failure because the copy paper was obviously too opaque. When I fed it into the box the buzzer just beeped at me constantly.

So we shed the copy paper and moved on to tracing paper. For the initial trials we decided not to bother with templates but just to use an area smaller than the plastic card holder and insert it into the card holder as it was.

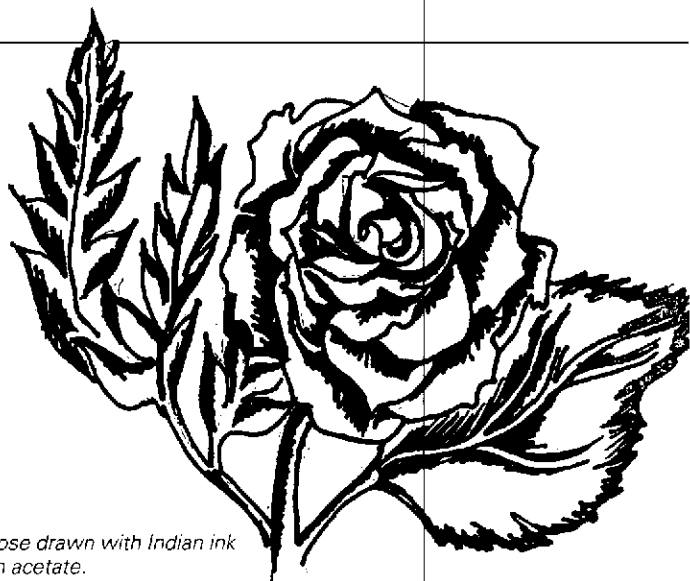
While Norma re-drew the rose, I (not being very artistic!) wrote the name of each type of pen on to another sheet and

then tried knitting a swatch. I achieved only one blob of colour on my swatch and that came from the drawing ink. Next, I decided to try out the pens on a geometric sheet as well, just in case it was the paper at fault again. I completely filled in the squares, writing the names again in blocked letters.

The pens we used were Unipin Fine Line, Staedtler Lumocolor permanent overhead projector pen, W.H. Smith overhead projector marker, Brother mylar sheet marker, Passap E6000 reader card marker, a Faber Castell technical drawing pen with India Black drawing ink and a fine paintbrush with India Black drawing ink.

The overhead projector pens, which I had thought stood a good chance because the coverage was very good, were a total failure, as was the Brother electronic mylar sheet pen. The Passap E6000 pen produced a single small blob three stitches wide by two rows deep. The Unipin worked very well, but I would not recommend using it because the ink rubs off even when totally dry. In fact it even came off on to the plastic card holder. All-round winner in the pen category was the India drawing ink, used with either technical drawing pen or paint brush.

Norma found working with the



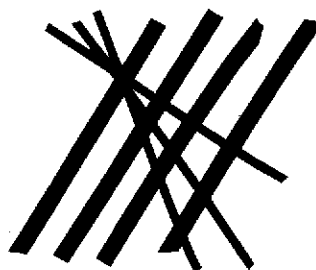
Rose drawn with Indian ink on acetate.

technical drawing pen best for her rose, which was mostly in outline rather than large filled-in areas. She used one with a 100/4 size tip which draws a good thick line, but they do come even thicker. This time the rose knitted up beautifully. It is a fairly large bloom with leaves, impractical for two-colour work perhaps, since leaves don't look too good in red, yellow or pink, but it would certainly be stunning in gold or silver on black. She has also drawn a lovely cupid, using the same materials, so I must find time to knit a sample for her.

I played around with the ink, using a large brush to paint splotches on to an acetate sheet (the type used for overhead projector transparencies works very well). I dribbled some ink on to another sheet and then wiggled the sheet about to make the ink run and create an abstract design. This produced an interesting and unusual design which knitted perfectly but I don't think I would like it for a sweater for myself!

We completely covered an area of one acetate sheet, left it to dry and then, with a scalpel, scratched away parts of the ink to create a design in reverse. Again, this was a successful experiment and one to be recommended to artistic knitters.

Black tape strips on tracing paper.



Using ink on an acetate sheet is going to be one of my favourite methods for experimenting, but I am going to find the time to try lino cuts, string prints, splattering and vegetable prints. One good idea, which I intend to try out some time in the future, is stencil printing. There are many ready-made stencils which can be purchased from craft shops, or we can make our own.

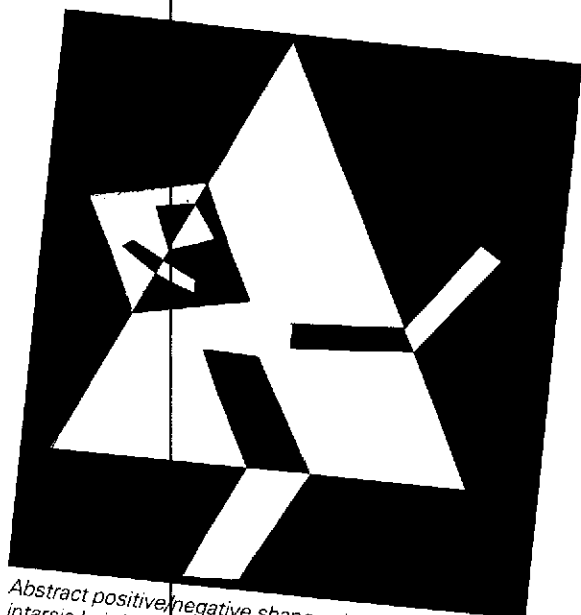
I spent ages cutting strips of black paper diagonally and arranging them, spread slightly apart, on a sheet of tracing paper. These were then glued down on to the tracing paper and the idea worked very well indeed. Lots of designs could easily be created using cut-outs and positive/negative shapes in black paper.

Letraset can be purchased in different fonts and sizes and can be used for knitted messages or to create a word collage design, which can be great fun and very effective. The black tape from Woolley Software can also be cut into strips and arranged into a design on an acetate sheet.

We used the computer and DPaint to create a design and then printed it and tried to photocopy it on to a photocopier-quality acetate sheet. The photocopier was not working up to standard and parts of the copy were not black enough, but I'm sure this would work when a new bottle of toner has just been installed. The fully-blackened areas worked well and we will try again another day.

We had been unable to purchase laser printer quality acetate sheets and were not too sure about putting the tracing paper through the





Abstract positive/negative shape suitable for intarsia knitting.

printer either, so we had left that alone. When my husband arrived home, he took one look at the tracing paper and said it looked of a good enough quality not to get completely screwed up in the printer, so we gave it a try. He printed a sheet of Excel spreadsheet grid with some squares filled in – his first knitting design. Exciting? No! But it worked. Fantastic, I know now how I will be doing lots of design work for my Singer.

The tracing paper we used was by Stephens (reference 230549) and costs about £1 for 25, A4 sheets. That's quite reasonable, I think, especially as a cheaper/thinner paper would not have gone through the printer. I wonder if I can

get an Excel spreadsheet in the correct proportions to print my own geometric cards, which can be filled in by computer before printing? That would be much less time-consuming than using Letraset and black tape and I would naturally fill a whole sheet with the design, so that I will not have to listen to the horrid beep every few rows!

Once you are happy with a design it is probably a good idea to transfer it on to a sheet which has been cut to size and has also had the little holes punched at the top. This will keep the design firmly in place in the card holder. Alternatively, a tracing paper design could be taped to a 'cut to fit' acetate sheet using the

Scotch Magic tape which peels off easily after use. Acetate sheets should be cut to size using one of the geometric cards as a template and punched.

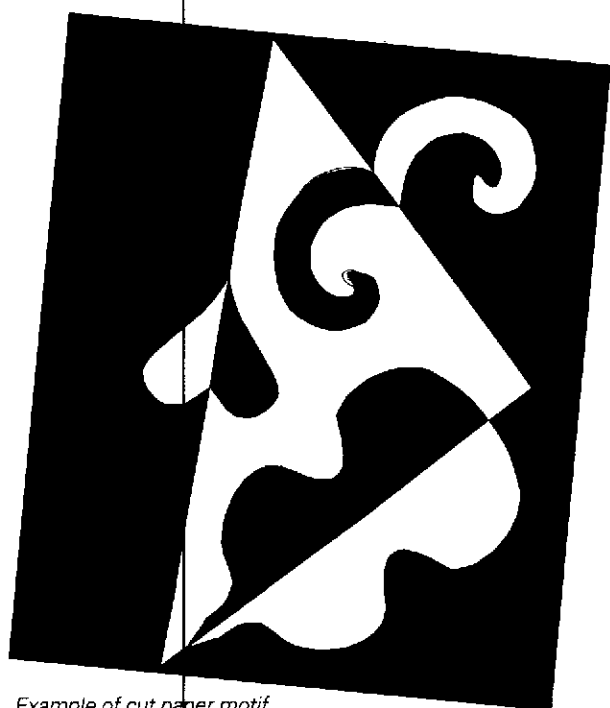
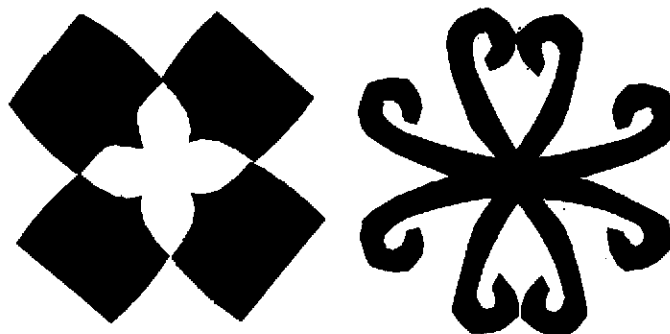
We knitted all our samples with the decorative wheel set to .65. We may have to change this for knitting a sweater but it seems just fine for trying out initial ideas.

After a whole day spent trying out different materials and ideas, we have filled the rubbish bin with bits of acetate and paper but we have definitely decided on the materials we will be using again. There are other pens that will, I am sure, work, such as the Pilot markers and maybe the

Edging Profipens. However, we have decided that our Singer design drawer will contain acetate sheet, tracing paper, India Black drawing ink, technical drawing pen, paintbrush, and a 'dip it in the ink' mapping pen. If you have tried other methods that work, please do let us know and we will pass on the information to other Singer users.

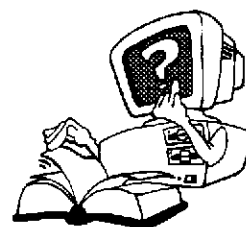
The designs shown in this article are just to inspire you to develop some of your own. Choose the media you like working with, spend a day experimenting with ideas and join us next month to turn one of your designs into a sweater. Until then, happy experimentation!

Two more examples of cut paper motifs.



Example of cut paper motif.

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Designed by

DENIM SAMPLER

6

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for 9 mm chunky punchcard or electronic machines with intarsia facility.

MATERIALS

Spectrum Astral Aran. (Yarn Guide No.17.)

3 [4] x 100 g balls in Denim (MC).

2 [2] x 100 g balls in Natural (C).

GARMENT WEIGHT

Finished garment in first size weighs 370 g.

The fibre content of this yarn is 63% Cotton, 37% Acrylic and it is available by mail order only. Please contact Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB. Telephone 01484-843732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-91 [97-101] cm, 34-36 [38-40] in.

Actual size 109 [118] cm, 43 [46½] in.

Length to shoulder 53.5 cm, 21 in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

18 stitches and 30 rows to 10 cm, 4 in measured over stocking stitch and intarsia (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on).
- On Brother electronic machines, place pattern over centre 0.

carriage at left and K side facing, replace sts on to Ns. Unravel WY. Using MT-1 and MC, K 1 row. Using MT+4, K 1 row. Cast off with a latch tool.

ARMHOLE BANDS

Join shoulder seams, leaving approximately 25 cm, 10 in open at neck. Push 94 Ns at centre of machine to WP. With carriage at right and P side facing, pick up 94 sts evenly

around armhole edge and place on to Ns. Set RC at 000. Using MT-1 and MC, K 3 rows. Do not cut MC. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at right and K side facing, replace sts on to Ns. Unravel WY. Dec 1 st at each end. Using MC, K 1 row. Using MT+4, K 1 row. Cast off with a latch tool.

Judy Dodson

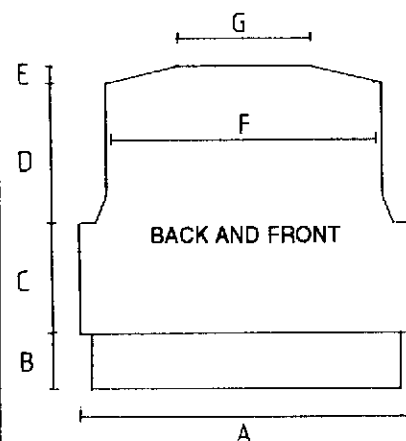
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

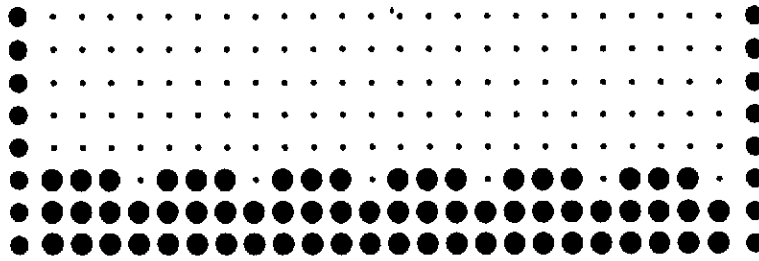
Join side seams.

52 ►



- A = 55.5 [60] cm
- B = 10 cm
- C = 20 cm
- D = 23.5 cm
- E = 2.5 cm
- F = 44 [48.5] cm
- G = 25 cm

PUNCHCARD CHART

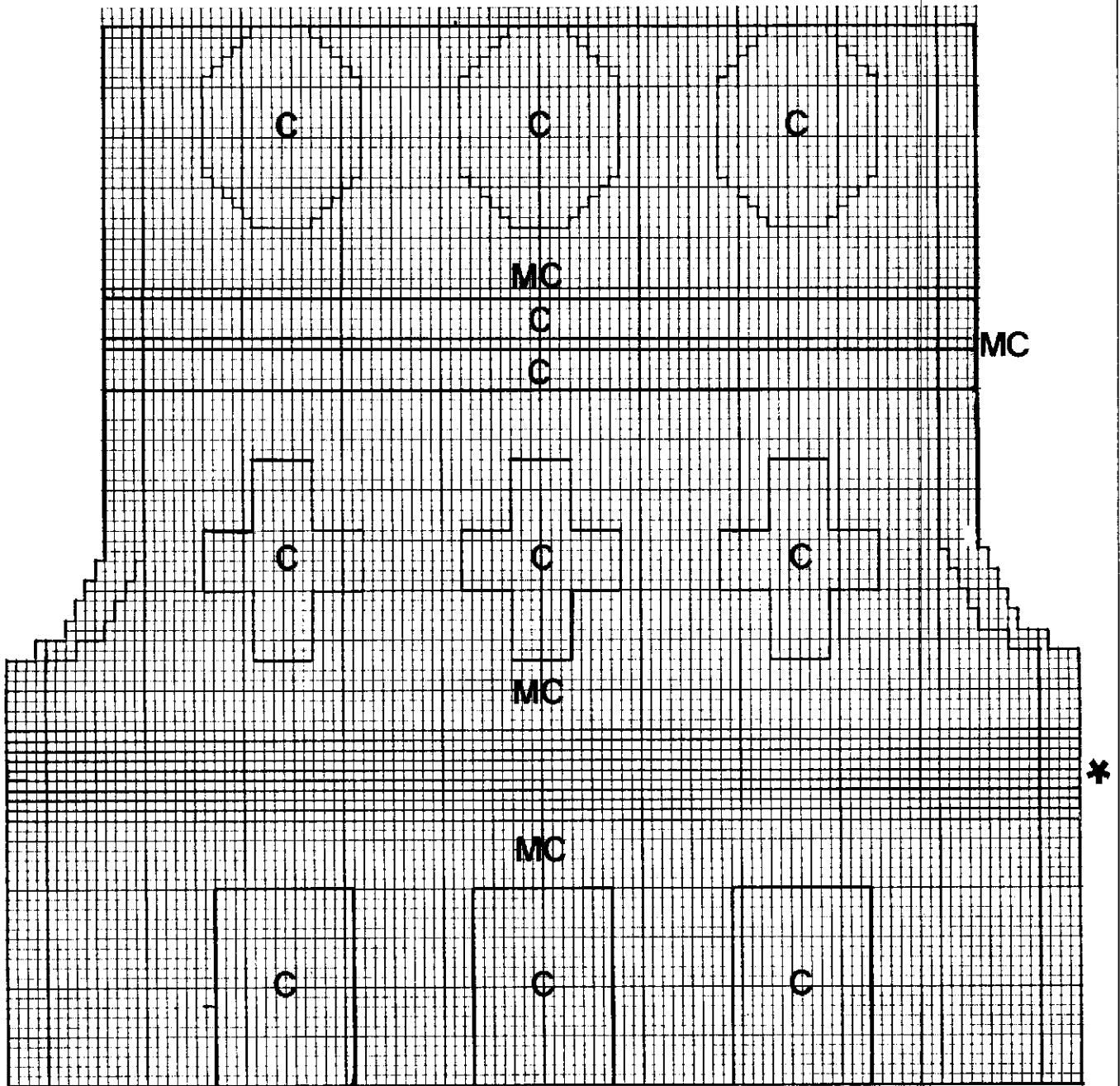


Punch out this one row on a blank punchcard

ELECTRONIC CHART



INTARSIA CHART



↑ 2nd
Size

↑ 1st
Size

* Work these 9 rows as follows:- (K 1 row C, 1 row MC) 4 times, K 1 row C.

↑ 1st
Size

↑ 2nd
Size

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SILVER SCENE

BACK TO BASICS – Part 4

We're going to continue work on the Silver Reed electronic machine this month by looking at the Pattern Variation Buttons on the EC1 Pattern Controller.

Maggie Dyke

As usual, all the information in this article applies to any current model of Silver Reed electronic, because all gauges of machine work with the same EC1 Pattern Controller. If you already have an SK 840 standard gauge machine, for example and you would also like an SK 860 double knitting machine, all you need to buy is the needlebed and carriage – because the same EC1 Pattern Controller works with both models. This brings the cost of a second or third gauge machine down to a very attractive level!

Figure 1 shows all six Pattern Variation Buttons, plus the Change-of-Direction Button and the Inspection Button. This month, we're going to concentrate on Buttons 1 and 2.

The little duck on the extreme left of the diagram is used as a standard, so this represents the pattern as it is drawn or printed on the pattern card. The rest of the little ducks show the effect that pressing their buttons has on the standard duck.

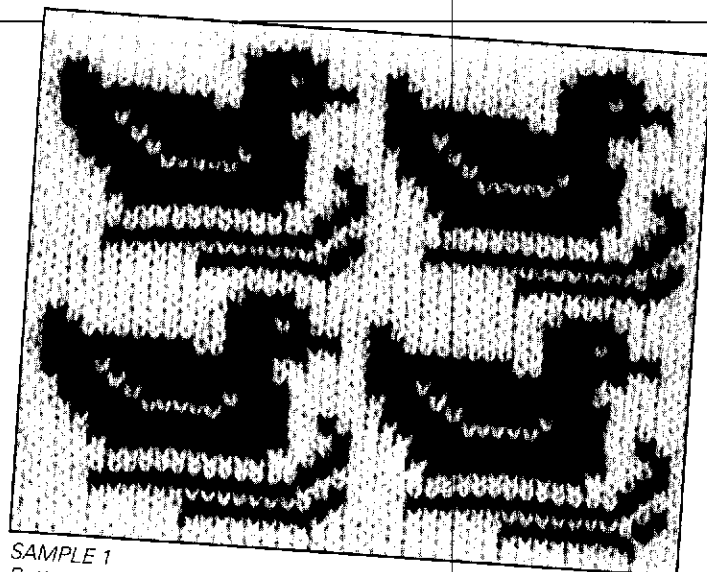
Buttons 1 and 2 have one feature in common that none of the other ducks have, they

both have a choice of a left- or right-hand light – and one of these two is always on. When you first turn the machine on, these two buttons are automatically set with their left-hand lights on. It's worth remembering that, when you are working on a pattern where you have the right-hand light on and have turned the machine off between knitting sessions. When you turn the machine on again, the lights will go back to the original left-hand positions, so make sure you set them to the positions you want before you start knitting.

Another point you might find useful to note is that changing the lights under any of the buttons will take effect immediately – starting on the next row you knit. The positions of the Point Cams and the Needle One Cam have to be memorised before knitting, but this is not the case with the Pattern Variation Buttons.

BUTTON 1

Button 1 is sometimes called the Colour Normal/Reverse button. Look at the diagram again to see why. Our standard duck on the extreme left is shown in black on a white



SAMPLE 1
Buttons 1 (L) and 2 (L) give black ducks on a white background (white yarn in feeder 1, black yarn in feeder 2)

background. The left duck of the pair above Button 1 is also a black duck on a white background. The right hand duck is white and is on a black background. What this all means is that the part of the card which is used as the pattern area changes, depending on which light is on. Sample One is knitted in Fair Isle with the left hand light under Button 1. The yarn in feeder 1 is white and the yarn in feeder 2 is black. When the left hand light is on, the yarn in feeder 2 is the pattern colour – the pattern being printed in black on the card. This is the normal state of things in Fair Isle.

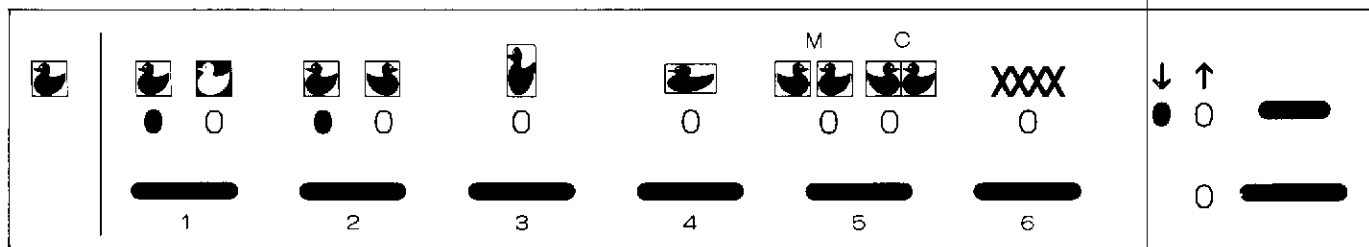
Sample Two is also knitted in Fair Isle, but this time with the right hand light under Button 1. The yarns are still in the same feeders – white in feeder 1 and black in feeder 2, but now the machine has reversed the colours for us and reads the white areas on the card as pattern and consequently knits them in the yarn in feeder 2 (black), giving us a white duck on a black background.

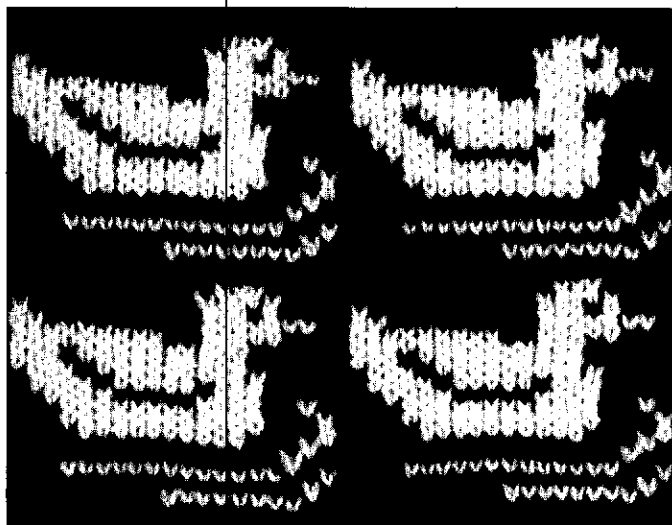
Another useful feature of Button 1 concerns the use of the Silver Reed YC6 single and double bed colour changer.

You can use the YC6 on a single bed to knit multi-coloured Fair Isle patterns. However, if you are using a punchcard machine, you normally have to punch out the cards in reverse (punch the background, leaving the pattern unpunched). But by setting the right hand light on Button 1 on the electronic machines, the pattern is reversed for you automatically, which makes designing a pattern much easier. It can be a bit tricky designing a pattern and working out what shape the background's supposed to be!

The other most popular use for the right hand light under Button 1 is for knitting tuck and slip stitch patterns. Again, if you think back to punchcard days, for both of these patterns the background had to be punched out leaving the pattern areas blank. Normally, for both of these patterns, there is far more background than pattern – which used to mean a lot of punching and the use of a choice word or two when the end of the card was almost reached and a mistake discovered! Using Button 1 with the right hand light on means that you can draw only the stitches that you want to

FIGURE 1. The pattern panel of the Silver Reed EC1 Pattern Controller.





SAMPLE 2
Buttons 1 (R) and 2 (L) reverse the colours, giving white ducks on a black background with the yarn in the same feeders as for Sample 1

tuck or slip. It takes up far less time and, in fact, it's easier to visualise what the knitted fabric is going to look like.

BUTTON 2

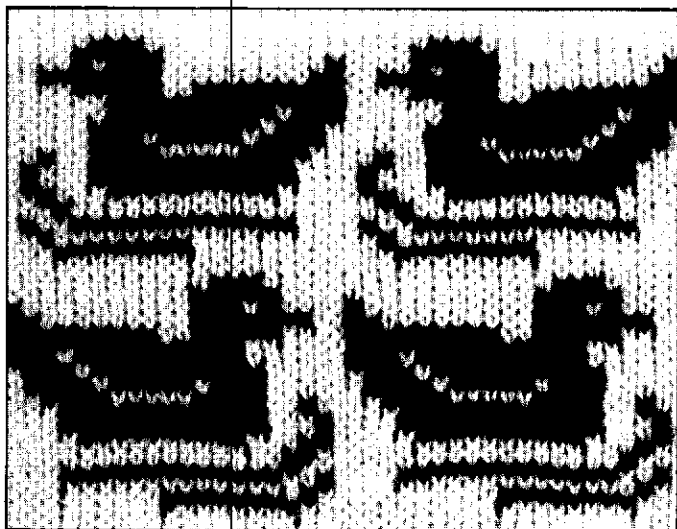
While Button 1 changes the colour of the pattern, Button 2 changes the direction of the pattern. Look at the standard duck again and compare it with the right hand duck of the pair above Button 2. The right hand duck is swimming in a very determined fashion in the opposite direction to the left hand duck. With the left light above Button 2, the pattern shows on the purl, or wrong side of the knitting – as it appears on the card. The right hand light turns the pattern in the opposite direction, so when you look at the plain or right side of the knitting, the pattern is the same way round as it appears on the pattern

card. This explains why the right hand light is always on for knitting numbers or letters.

Both of these buttons can be used in any combination with any of the other pattern buttons, with the exception of Button 6 (the double jacquard button) which we'll look at later on in the series. Just playing with these two buttons at random can lead to all sorts of new designs and ideas, without the complications of making a punchcard first of all and continually stopping to change the yarns around in the feeders, or turn the card back to front and back again, with all the memorising and so on that this involves.

Next month, we're going to play with Buttons 3 and 4, the Double Length and Double Width Buttons – to make tall, thin ducks, short, fat ducks and simply enormous ducks!

SAMPLE 3
Buttons 1 (L) and 2 (L) on the first repeat are the same as Sample 1. For the second repeat leave Button 1 (L) and set Button 2 (R)



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USING THE RIBBER Part 1 - Setting up

A ribber is a wonderful tool, making it possible to achieve a professional finish for welts and edgings. It can also be used to knit compete garments, including not only sweaters but also skirts, jackets and so on. Adding a ribber to the main bed makes it possible to knit a wide range of different fabrics, some of which Diane will be exploring in this series. This month, she explains how to set up and adjust the ribber and explores the 'extras' which are provided.

Diane Bennett

SETTING UP THE RIBBER

The KR850 ribber is easy to put on or remove from the machine - just remove two clamps and it can be lifted off the bed. This is worth remembering when knitting fabrics such as cables, which require hand tooling.

Although the ribber is easy to set up, there are a few pitfalls for the unwary, so a little time spent on this can save time and grief for the new owner.

First, find the two gold-coloured brackets, which should be screwed to the left and right side of the main bed. Notice that these are marked L and R and make sure that they are put on to the correct side.

Notice that these two brackets have a small lip at the front. When placing them on the needle bed, make sure that this lip is in front of the edge of the bed and has not been pushed underneath. Then use the spanner provided to screw them in place.

Next, change the flat clamps on the main bed for the

angled clamps provided with the ribber. Make sure that these are screwed firmly to both the table and the main bed. The combined weight of ribber and knitter is considerable and it is very undesirable to have them land in your lap while knitting! It is worth checking and tightening all the clamps from time to time, since the vibrations caused by knitting can make them work loose.

The ribber can now be attached to the main bed, joining the brackets on the ribber to those at each end of the main bed. Push the ribber back firmly and attach the flat clamps as shown, tightening these firmly.

The ribber should now feel firm - if not, check and tighten all the clamps. If still in doubt, take it off and try again!

The KR830 ribber takes a little longer to attach and detach, but the steps are similar. Follow the instruction book carefully, taking time to ensure that the ribber is attached correctly.

Putting the angled clamps on to the main bed tips the tension mast backwards. This should be removed and the stem turned as shown in the instruction book.

ADJUSTING THE RIBBER

With the ribber in place, the next step is to adjust it for best performance. Ribbers for Japanese machines are made separately from the main bed and the adjustment is required to ensure that each ribber works with the main bed to which it is attached. If in doubt, contact your dealer or distributor for more information.

The ribber can be adjusted in two ways, to align the needles and to reduce the size of the gap between the beds. Only the spanner provided with the ribber is required to make these adjustments, which are the same for both KR850 and KR830 ribbers.

ALIGNING THE NEEDLES

When the half pitch lever at the bottom left of the ribber is set to the P position, needles on both beds should be opposite to one another. If the needles are not correctly positioned, ribs may look uneven and the rib transfer carriage may be difficult to use.

Set the ribber to the P position and bring forward a block of needles on both beds - do not use single needles for this check because they could be bent.

Push the needles on the main bed forward first, then push the ribber needles up. Push these hard, so that they pass the main bed needles. If the ribber is correctly adjusted, needles should clash and some pass the main bed needles to the left, some to the right. If the ribber is not correctly adjusted, all the ribber needles will pass the same side of the main bed needles.

To adjust the position of the ribber if needles do not clash, it is only necessary to loosen two screws. These are located to the left of the ribber needle bed, beside the letters D and E. They are slot headed screws, which can be loosened with the end of the ribber spanner. It is only necessary to loosen the screws by a maximum of one turn. The ribber can now be moved from side to side. Move it until it is approximately correct, then tap one end until it is positioned correctly, then tighten the screws.

REDUCING THE GAP BETWEEN THE BEDS

The position of the main bed and ribber, looking from the end of the needle bed, is shown in Fig.1. Notice that the size of the gap between the beds can be adjusted by moving the ribber up in the direction shown by the arrow.

Reducing the size of the gaps between the beds has two advantages:-

1. It is possible to knit tighter welts, especially when using fine yarns. Many knitters find that it is necessary to tighten the tension by about five whole numbers compared, with that used for the main part of the garment, to achieve a tight welt - but this is impossible when using yarns which knit at less than about T4.

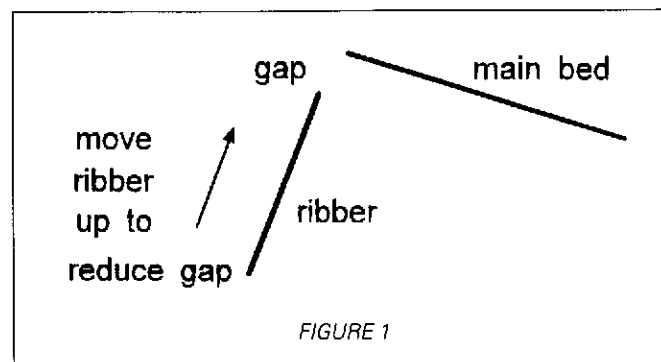


FIGURE 1

2. When knitting stitch patterns, tucking loops knit off more reliably and the stitches are easier to knit.

There is, however, one potential disadvantage - if the gap is too small, it is impossible to push the comb into place and it is even possible to damage the ribber. After adjusting, check that the comb slips easily between the beds, loosening if necessary until it does.

Do not change the alignment of the ribber while knitting a ribbed garment or one which has ribbed welts, since the tensions required for the welts would afterwards be different.

Drop the ribber and find the nuts which need to be loosened. These are in front of the gold-coloured ribber brackets at each end of the needle bed. They are difficult to see, but push the spanner down and you should find them more easily. Loosen slightly - no more than about one turn. Now, find the silver adjustor bars on the back of the ribber. They are just outside the nuts and can be moved up and down when they have been loosened. Push the ribber up and use the adjustor bars to move the ribber up to reduce the gap.

To tighten the nuts with the reduced gap, it is necessary to drop the ribber, which can, of course, change the alignment. Check the position of the adjustor bars then drop the ribber gently. Move the adjustor bars if necessary to their original position, then tighten the nuts firmly. Check that the comb still slips easily between the beds.

Before knitting a welt, knit a small test piece to check the tension required. If the carriages do not move easily or the joining arm grates on the sinkers, the ribber has been overtightened and should be loosened before use.

ACCESSORIES

There are a large number of accessories in the box - they

can be identified from the instruction book. Some are used frequently, others only occasionally, but they should all be stored with care.

Weights and combs

When using the ribber, the 'push' of the brushes on the sinker plate is replaced by 'pull' from comb and weights so that the stitches knit off correctly. Two combs and large and small weights are provided.

The small weights can be used with the claw weights, which are much longer than those provided with the main bed so that they can be hung between the beds. There is also a pair of wire side hangers (or '7's) which can also be used with the small weights to weight the ends of wide pieces of knitting or for difficult stitch patterns.

Ribber joining arm

This contains the feeder and joins the main bed and ribber carriages. When not in place, it should be stored with care to avoid damaging the feeder.

Ribber carriage

This slides on to the ribber only at an angle, since there are 'stops' at each end to avoid it falling off. When not in use, it can be removed, but does provide a useful hook for spare yarn and so on!

Ribber work hook

This is a very useful tool for pulling yarn between the beds, when starting to knit, for marking tension squares and so on. If it is coveted by the 'man of the house' - buy him one of his own to avoid the possibility of loss or damage!

Double-eyed bodkin

This is for the transfer of stitches from bed to bed and is very easily lost - and rarely found - so always have a spare. A useful way to store the double-eyed bodkin is to put a piece of Blu-tack on the back of the machine and push the bodkin into that.

Close knit bar

This is a strip of cream plas-

tic, which is easily mistaken for packaging. To place it in position, slide it behind the sinkers, along the edge of the metal below the needle heads. It is usually much easier to put in from one end than the other. It is used when knitting very fine yarns, to ensure that the stitches knit off the needles correctly. Using it does change the tension, so it must be used for both the tension square and garment.

Plating feeder

This is used for knitting two strands of fine yarn, producing a fabric in which one yarn predominates in the purl stitches and the other in the plain stitches. To put it into the feeder, remove the two screws on the top of the joining arm with a coin, take out the main feeder and put in the plating feeder.

Latch opening plate

This extra-soft metal piece is provided with some electronic machines - not the ribber. It is required to avoid dropped stitches while knitting some stitch patterns. Remove the feeder and put it into position below as shown in the instruction book, replacing the feeder on top. It can be left in place for all types of rib knitting and does not need to be removed.

Starting to knit is the subject of Diane's next article. If you would like more help with your ribber, including a range of garments to knit, Diane's book 'Use Your Ribber' is available from local dealers for £5.25 or direct from Diane Bennett, 9, Huntley Grove, Nailsea, Bristol BS19 2UQ for £5.50 including postage and packing.

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DESIGN LINE

YOKED SWEATER

The yoked sweater in the April edition of the magazine was taken from the set-in sleeve block, where the yoke is part of the front and back sections with the sleeves being unaffected. As you can see, the version this month is taken from the Raglan block, where the yoke is not only part of the front and back but also part of the sleeves.

Rita Rubery

With yoked sweaters, the shaping for the back and front is in the body of the garment, the yoke itself being the same depth back and front. If you look at the diagram, you will see that the shaping on the back is shallower than the front. The top of the sleeves are left straight, I find that it

spoils the look of the yoke if you include shaping here.

Decide on the depth that you would like your yoke to be. As a guide, I have taken the depth for a size 14 garment as 14 cm. Then, measuring down from the front neck, draw a curved line to repre-

sent the yoke. Repeat for the back. Make sure that the raglan seams on all pieces measure the same.

Since the main body of the garment is usually knitted in stocking stitch, there is plenty of scope for the design of the yoke, with the exception of tuck stitch, which may give a finished fabric that will be too wide. However, you can have bands of Fair Isle, lace or - as in the case of the sample garment - weaving. Even a mixture of these stitches would give an interesting result. You can make the design as simple or as complicated as you like.

YARN

The sample garment was knitted using two strands of Bramwell Hobby as the main yarn. I used tension 6 and one dot on my Brother 881 machine for the stocking stitch and for the weaving on the yoke. The weaving yarns used are a chunky bouclé yarn and three strands of Bramwell Hobby. The finished garment weighed 280 g, 10 oz.

SHAPING

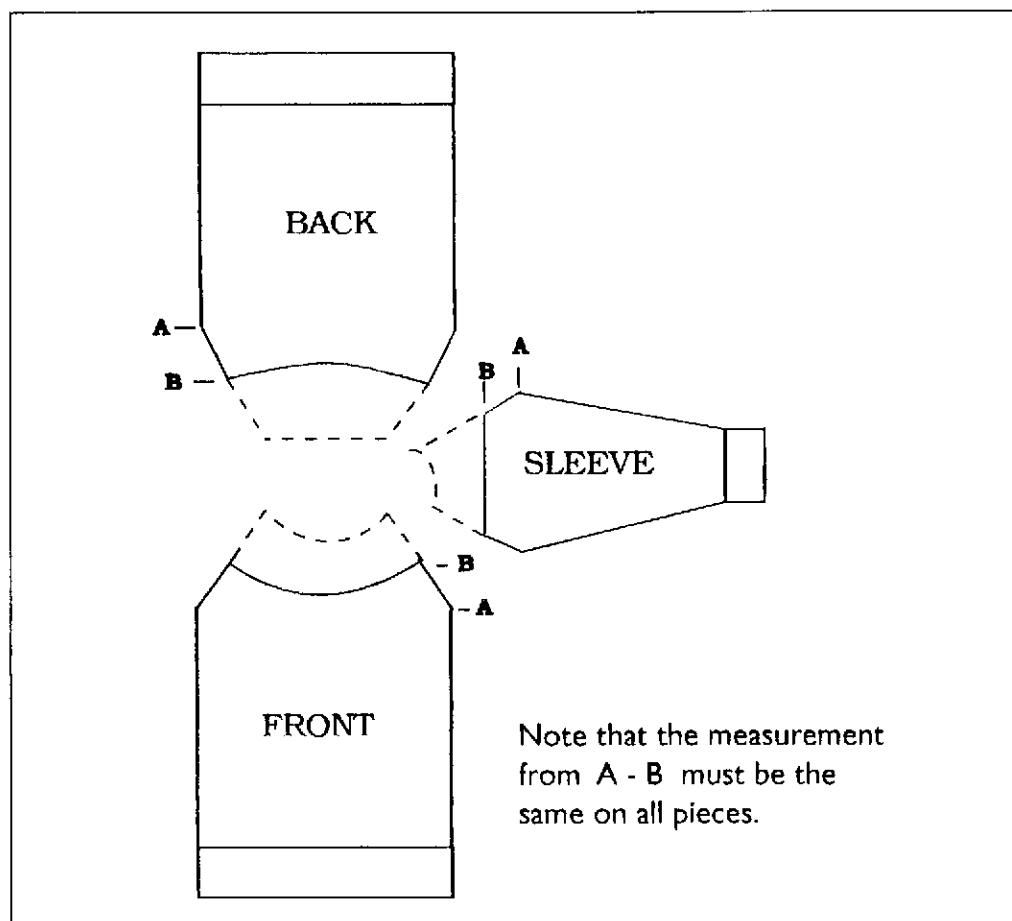
The shaping on the back and front can be cast off, then the cast off edge picked up on to the machine to knit the yoke or, as with this garment, the shaping can be done in hold and the stitches taken off on waste yarn.

YOKE

This section is not really suitable for drawing on to a charting device. I have always tackled this part of the garment with a pencil and pocket calculator. The yoke is knitted in two halves. Take the total number of stitches held on waste yarn for the back, front and both sleeves, divide this number by two. You must then take the number of stitches required for the neckband. As I have previously mentioned, I usually make it approximately 130 - one or two either way will not matter. (If you are using your charting device, you can bend the ruler around the neck on the Master Block back and front. This will also give you an idea of the number of stitches required.) Divide by two. The number of stitches for half the neck is taken away from the number of stitches for half the garment to give you the total number of stitches to be decreased. This method was the one I used to work out the yoke for the sample garment.

When you knit the first half of the yoke, you must first re-hang the stitches from either the back or front on to the machine. (It is not important which side you knit first.) Let us say there are 96 stitches. Re-hang half the number of stitches of each sleeve on each side of the main piece, we will say that there are 29 stitches per half sleeve each side. This will give us a total of 154 stitches. Deduct half the number of stitches for the neck edge - 64 stitches. (In this case, I have made the total number of stitches 128.) This will give us 90 stitches.

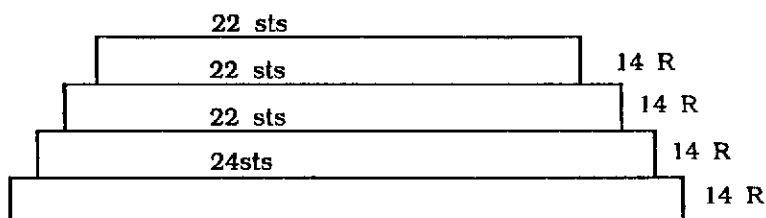
The number of rows must also be calculated. In my example, I have calculated that I will have to knit 58 rows, I have divided this number into four, this will give me four rows in which I can decrease





Sample Yoke

No. of Stitches for Half Neck 64



Total Stitches 154

the 90 stitches. You will see from the diagram that I have divided the yoke into four lots of 14 rows and the stitches have also been evenly divided.

After knitting the first 14 rows, the knitting is taken off the machine and 24 stitches are evenly decreased across the row and the remaining stitches replaced on to the machine. The next 14 rows are knitted and again taken off and 22 stitches are

decreased, this is repeated another two times in all, after the last decrease row the stitches are replaced on to the machine and two rows of stocking stitch are knitted before taking off on waste yarn for the neckband. This makes a total of 58 rows, see diagram.

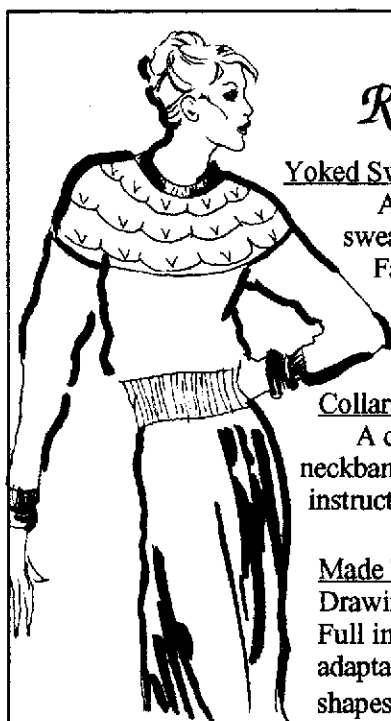
When choosing a Fair Isle pattern, you must take into account that you will need four lots of plain rows

between patterns where stitches may be decreased without distorting the pattern. The rows do not necessarily have to be in equal numbers as in the illustration, just so long as the overall number of rows is correct. If you have to adjust the number of stitches and rows slightly, it will not ruin your garment but do not deviate too far from the original calculations as this may result in a badly fitting garment.

PICKING UP STITCHES

I should just like to cover picking up the stitches for the second half of the yoke. Most patterns do not mention this and if you have never knitted a yoked jumper before, it may be a little confusing.

If you have knitted the front first, replace the stitches of the back on to the machine with the wrong side of knitting facing you. Pick up stitches from half sleeve, putting the two raglan seams together. The shoulder seam will be on the outside edge. Now, bring round the front and the other half sleeve, fold the sleeve so that the raglan edges will be together; the knitting on the machine will have the purl side facing you and the front and finished half yoke will have the right side facing you. There will be some tension on the stitches on the opposite side. Add a seam stitch each side. Knit the yoke as for the first half. As soon as you start knitting, tension on the stitches will ease.



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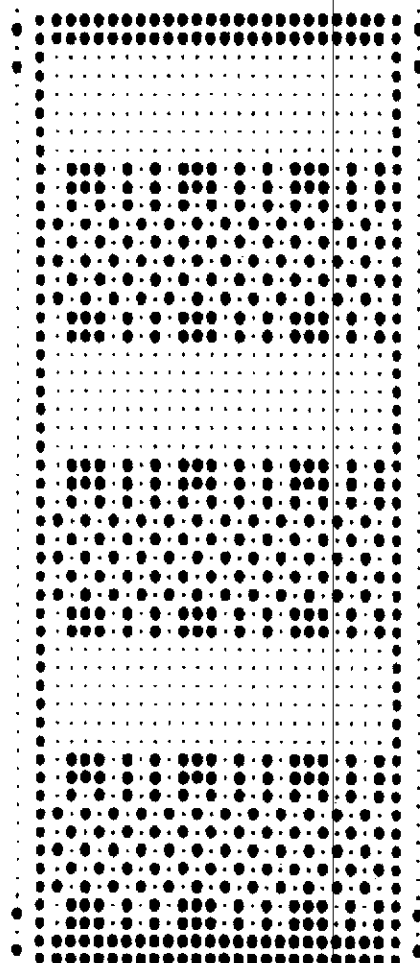
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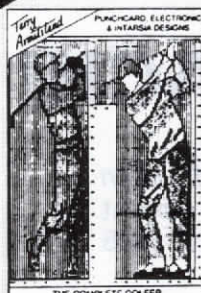
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Terry Armitstead

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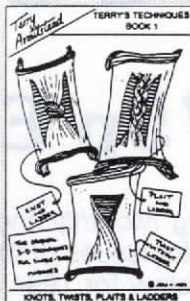
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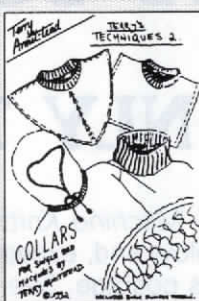
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CREATIVE INTARSIA

THE GINGER JAR

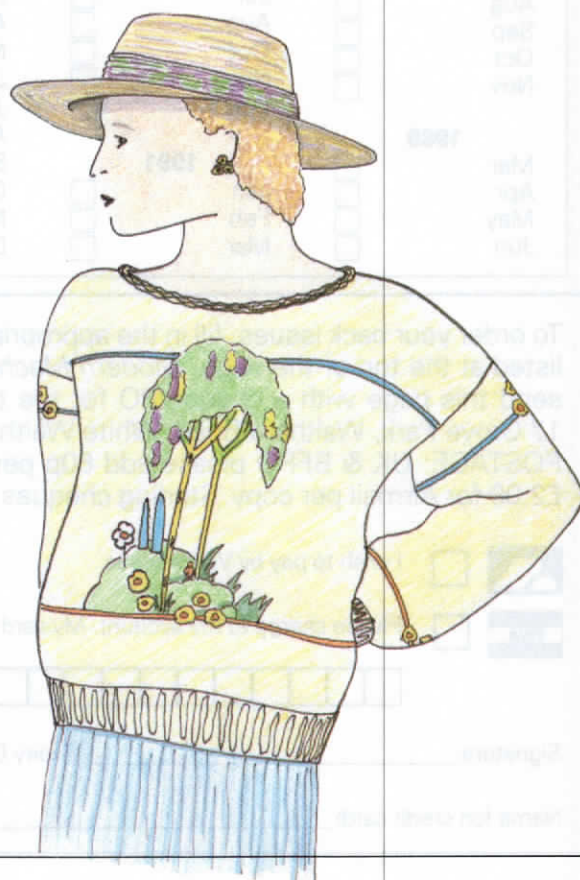
I have to thank my friends, the Huntingfords, for this month's intarsia design - it was their beautiful ginger jar which provided the inspiration!

Terry Armitstead

The jar was made in the nineteen-twenties and the designs on it depict a fantasy summer landscape. The main motif, very much in the style of the era, has a group of three flowers just breaking the contrast colour that underlines the picture. I have used this idea, of the contrast line and the flowers, as a separate motif on the sleeves of the sweater in the sketch.

knitted in clear pastel colours, using crisp cottons to give good definition to the shapes in it. For the graph, I have used stronger colours, to make it easy to read. However, the original shades of the jar were softer, as in the illustration. Also, copying the jar, I have used cream for the background, but any very light pastel would work well and be just perfect to team up with all the pastel clothes which are so fashionable this summer.

I imagine this design being



BROTHER

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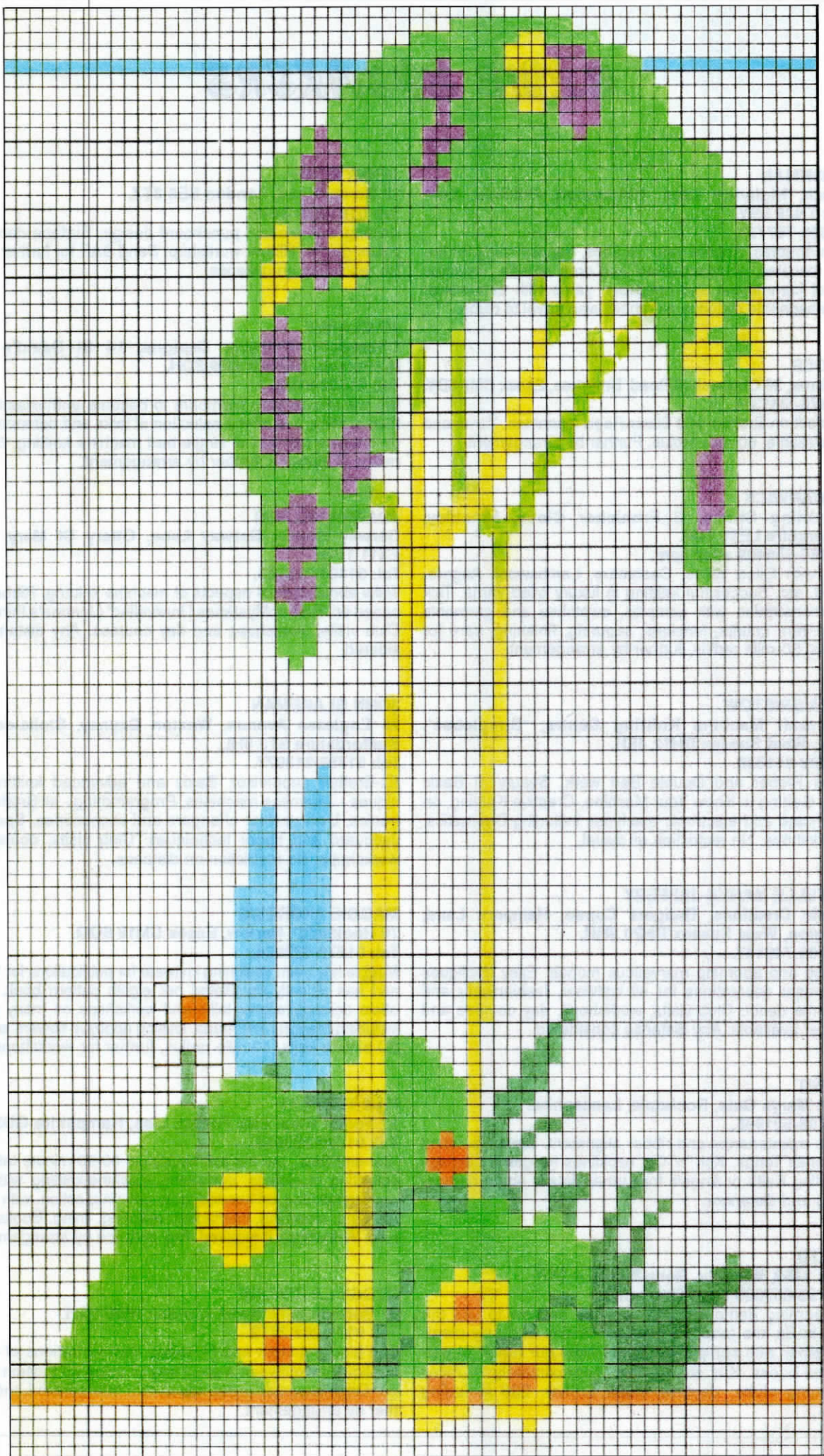
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79 Hookfield, Harlow, Essex CM18 6QQ.

Tel: 01279-422994.

Maggie has been designing knitwear for publications for 14 years and has recently completed her eighth pattern book. Maggie offers demonstrations, talks and workshops on many subjects including Machine knit Arans, knitting applique flowers and Easy 3D picture knits. 40 mile radius, further for workshops.

PAM TURBETT

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'Cut and Sew', but not just necklines! 60-90 minute talk. Large collection of clothes, combining machine-knitting with dress-making/tailoring, all handed around for inspection, with hints on pressing, steaming, interfacing, seaming, lining. Books, etc for sale. Workshops if required. Any distance by arrangement.

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Designed by

OLIVE GROVE

8

Barbara Tobias

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Carolina Cotton. (Yarn Guide No.12.)

1 x 500 g cone in Olive (MC).

1 x 500 g cone in White (C).

GARMENT WEIGHT

Finished garment in second size weighs 580 g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 01274 561331

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 92-97 [102-107, 112-117, 122-127] cm, 36-38 [40-42, 44-46, 48-50] in.

Actual size 109 [118, 128, 136] cm, 43 [46½, 50¼, 53½] in.

Length to shoulder 67 [67, 69.5, 69.5] cm, 26½ [26½, 27½, 27½] in.

Sleeve seam 50.5 [50.5, 53, 53] cm, 20 [20, 21, 21] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- On Silver Reed machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- On Brother machines, place pattern over centre 0.

WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 76 [76, 78, 78] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Insert card and lock on 5th [5th, 24th, 24th]

row. Take carriage across twice without knitting. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every row until there are 80 [80, 82, 82] sts, then on every foll 3rd row until there are 110 [110, 112, 112] sts, then on every foll 5th row until there are 150 [150, 156, 156] sts. K 11 [11, 9, 9] rows. RC shows 158 [158, 166, 166]. Cast off loosely.

FRONT NECKBAND

Push 72 [72, 78, 78] Ns to WP. With carriage at left and P side facing, pick up sts along left front neck and place on to Ns. Using MT-1 and MC, K 1 row. Leaving 3 sts at right on main bed, transfer rem sts for 1x1 rib. Set RC at 000. Using MT-6/MT-6, K 2 rows. Leaving 3 end sts on main bed, dec 1 st (3 sts in) at right edge on next and foll 4 alt rows, K 1 row. Using MT/MT, K 1 row. Transfer end sts at right to 1x1 rib. Using MT-6/MT-6, K 1 row. Inc 1 st at right edge on next and foll 4 alt rows, K 2 rows. Transfer sts for st st. Using MT-1, K 1 row. Using WY, K a few rows and release from machine.

Work right front neckband as for left front neckband, reversing shaping by reading left for right and right for left.

JOIN SHOULDERS

Push 52 [59, 66, 72] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MC, K 1 row. Cast off using a latch tool.

Work left shoulder as for right shoulder but read left for right.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or

BACK

With carriage at right and using MC, cast on 160 [174, 188, 200] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 36 rows. Transfer sts for st st. Insert card and lock on 1st [1st, 18th, 18th] row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B. Set RC at 000. Using MT, K 122 [122, 128, 128] rows. Place marker at each end **. K 94 [94, 98, 98] rows. RC shows 216 [216, 226, 226]. Push 108 [115, 122, 128] Ns at left to HP. Using WY, K a few rows in st st over rem 52 [59, 66, 72] sts and release from machine. Push 52 [59, 66, 72] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

BACK NECKBAND

Using a transfer tool, push rem 56 Ns from HP to WP. Transfer sts for 1x1 rib. Using MT-6/MT-6 and MC, K 12 rows. Using MT/MT, K 1 row. Using MT-6/MT-6, K 12 rows. Transfer sts for st st. Using MT-1, K 1 row. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. K 10 [10, 8, 8] rows. RC shows 132 [132, 136, 136]. 84 [84, 90, 90] rows less have been worked to shoulder than on Back.

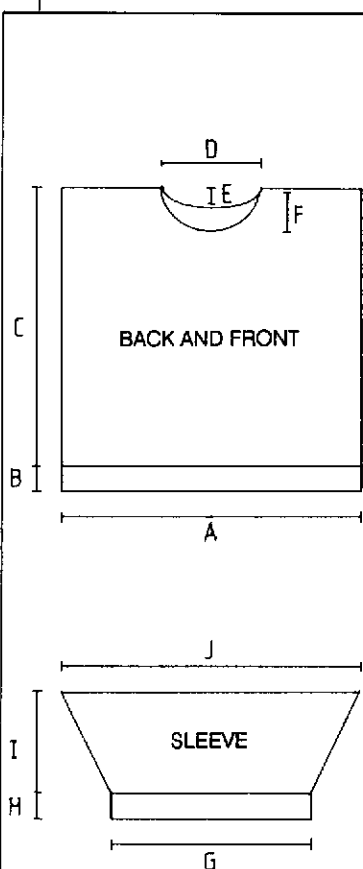
SHAPE NECK

Note patt row on card. Using nylon cord, K 80 [87, 94, 100] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on next and every foll 3rd row until 54 [61, 68, 74] sts rem, then on every foll 3rd [3rd, 5th, 5th] row until 52 [59, 66, 72] sts rem. K 2 [2, 4, 4] rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to

Designed by

BACK

With carriage at right and using two strands of MY tog, cast on 104 [112, 120, 128, 136] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 26 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT-1, K 2 rows. Release card and cont in lace patt. K 9 rows. Change to main carriage and cont in st st *. Using MT, K 131 [149, 165, 185, 201] rows. RC shows 142 [160, 176, 196, 212].



A = 35.5 [38.5, 41, 44, 46.5] cm
B = 6 cm
C = 32 [36, 39.5, 43.5, 47] cm
D = 16 [16, 18, 18, 18] cm
E = 2 cm
F = 8 [8, 9, 9, 9] cm
G = 27.5 [27.5, 30, 30, 32] cm
H = 3.5 cm
I = 9 [10, 11, 12.5, 14] cm
J = 33 [33, 36.5, 36.5, 40] cm

BLUE HAZE

9

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge punchcard or electronic machines with a ribber and lace carriage. Owners of other machines should substitute a similar lace pattern recommended for their machine.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Simply Shetland 2-ply Cotton, using two ends together throughout. (Yarn Guide No.11.)
1 x 650 g cone in Ice Blue (MY)

GARMENT WEIGHT

Finished garment in third size weighs 200 g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- Simply Shetland, 9 West Port, Edinburgh EH1 2JA. Tel: 0131-228 4578.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 58 [61, 68, 71, 76] cm, 22 [24, 26, 28, 30] in.
Actual size 70 [75, 81, 86, 92] cm, 27½ [29½, 32, 34, 36½] in.
Length to shoulder 38 [42, 45.5, 49.5, 53] cm, 15 [16½, 18, 19½, 21] in.
Sleeve seam 12.5 [13.5, 14.5, 16, 17.5] cm, 5 [5½, 6, 6½, 7] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 47 rows to 10 cm, 4 in measured over stocking stitch knitted using two strands of yarn together (tension dial setting approximately 7). Wash, dry and press sample before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Use two strands of yarn together throughout.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

SHAPE NECK

Push 67 [71, 78, 82, 86] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off

2 sts at beg of next and foll 3 alt rows, K 2 rows. Cast off rem 29 [33, 34, 38, 42] sts. With carriage at right, push 30

Fran Francis

[30, 36, 36, 36] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shaping.

FRONT

Work as for Back to *. Using MT, K 103 [121, 133, 153, 169] rows. RC shows 114 [132, 144, 164, 180].

SHAPE NECK

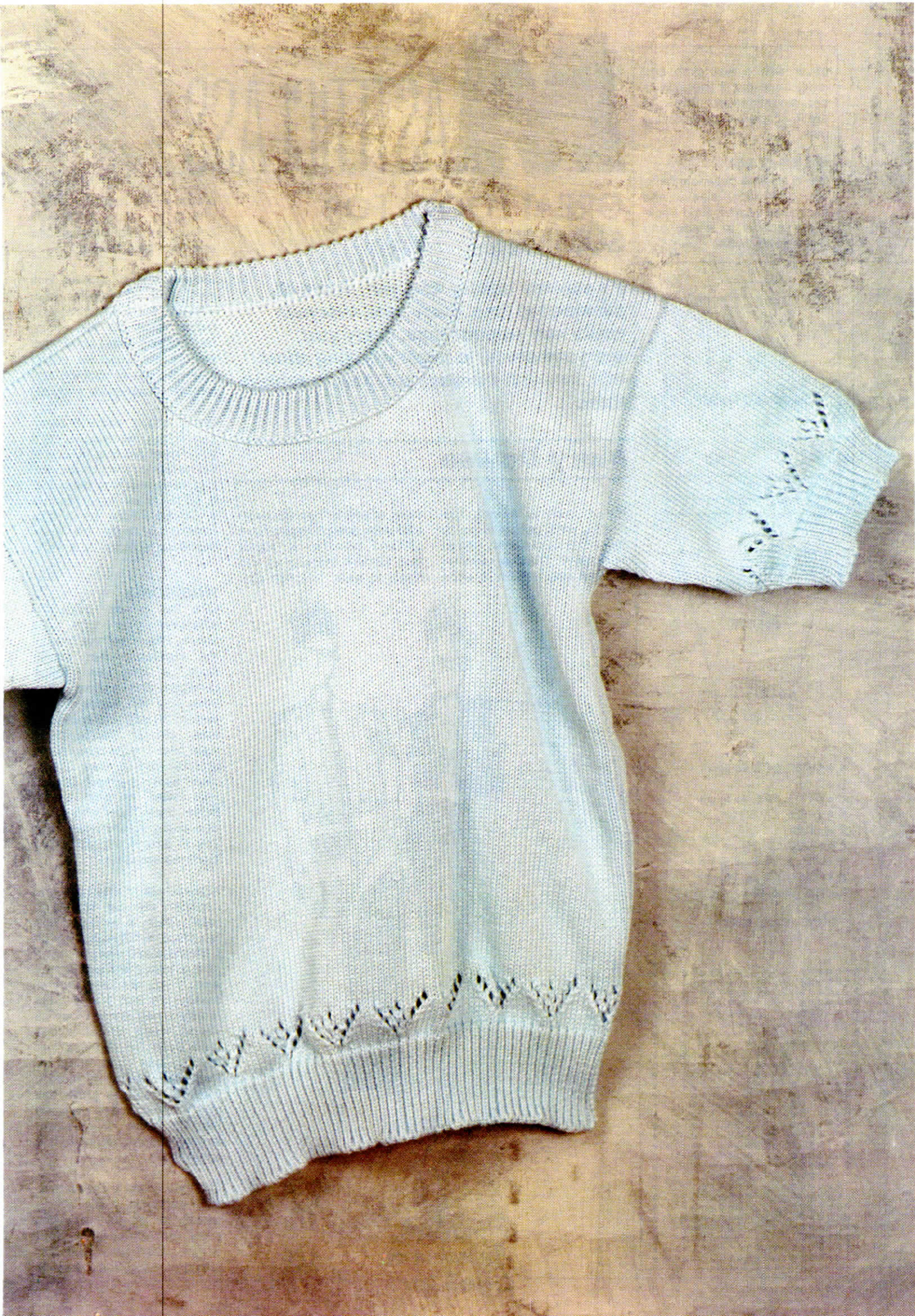
Push 61 [65, 72, 76, 80] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 29 [33, 34, 38, 42] sts rem. K 23 [23, 27, 27, 27] rows. Cast off. With carriage at right, push 18 [18, 24, 24, 24] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using two ends of MY tog, cast on 80 [80, 88, 88, 94] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT-1, K 2 rows. Release card and cont in lace patt. Shape sides by inc 1 st at each end on next and every foll 5th [6th, 6th, 6th, 6th] row, K 3 [2, 2, 2, 2] rows. RC shows 11. Change to main carriage and cont in st st. Using MT, cont to inc on every 5th [6th, 6th, 6th, 6th] row from previous inc until there are 96 [96, 106, 106, 116] sts. K 5 [2, 1, 8, 3] rows. RC shows 43 [47, 52, 59, 66]. Cast off.

NECKBAND

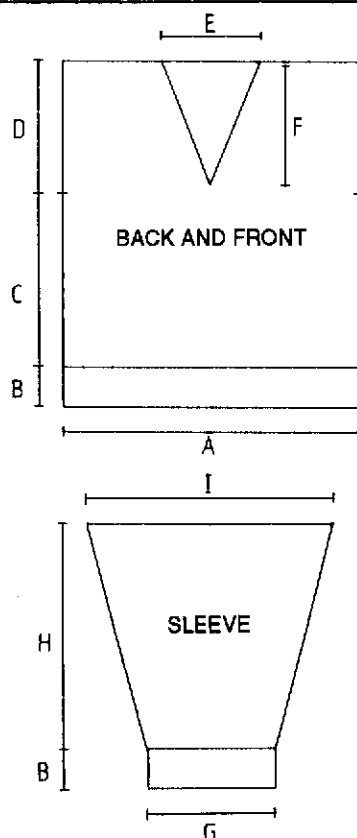
Join right shoulder seam. Push 126 [126, 144, 144, 144] Ns to WP. With K side facing, pick up 28 [28, 31, 31, 31] sts down left side of front neck, 18 [18, 24, 24, 24] sts across front neck inc 2 sts evenly, 28 [28, 31, 31, 31] sts



cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

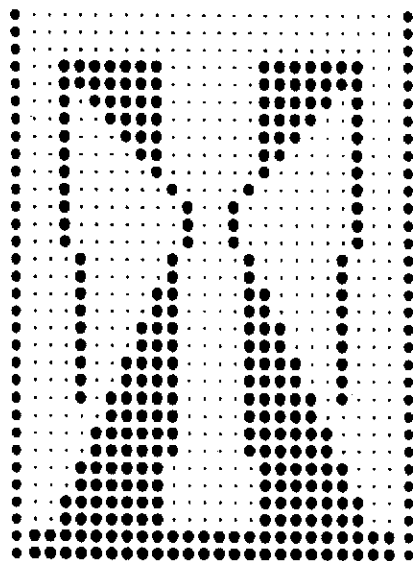
MAKING UP

Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to inside and catch down loops.



A = 55 [60, 64.5, 68.5] cm
 B = 7 cm
 C = 34 [34, 35.5, 35.5] cm
 D = 26 [26, 27, 27] cm
 E = 19 cm
 F = 23 [23, 25, 25] cm
 G = 26 [26, 26.5, 26.5] cm
 H = 43.5 [43.5, 46, 46] cm
 I = 51.5 [51.5, 53.5, 53.5] cm

PUNCHCARD CHART



MASTERCLASS

GREAT LOOKS FOR SUMMER

It's summer holiday time and, above all, summer top time. Every year, everyone wants new summer tops. Every year, everyone seems to begin worrying about thin, lace-knit sweaters and how to achieve them.

Mary Dowse

It's not really so difficult. The rule for most people is not to make them too skimpy and to remember that a simple, transfer lace pattern is often

more effective than an over-elaborate design. If you have no lace carriage, a 'punch lace' fabric is quick, easy and lovely to wear. You can also

create some beautiful colour effects by using a different colour for your background and your 'lace' thread.

Simple, ample shapes look lovely on all figures and, although there are some gorgeous ideas for the young and dashing, there are a lot of knitters not quite so young and not quite so dashing who have to compromise a tiny bit!

Get it wrong and the result can be truly horrendous, but if your figure permits, try one of the newer tops which are getting more and more revealing. If, on the other hand, you are a Golden Oldie, be a little careful. It might be more becoming to cover up a bit.

WAISTCOATS

One fact is very evident - whatever your age and shape, this is still the time of the waistcoat. For cooler days, a long, easy-fitting cardigan (the newest often have Fair Isle bands on the bottom 30 cm) and a sleeveless, shorter waistcoat to wear over it in the same background yarn is very useful. Wear either a simple sleeveless 'vest' or shirt under these, team them with pants or a skirt and they would take you to almost any everyday, day-time occasion.

A paired set of waistcoat and cardigan can be knitted in wool, cotton, a wool and cotton mix or synthetics - though I should avoid viscose rayon as it is heavy and can stretch a lot. If you are using acrylic, make sure that it is a good quality which doesn't lose its shape. High Street shops have been full of these and they do look good. They are frequently knitted in a fairly wide rib - say six plain, two purl - and are often steamed flat to make a textured, striped pattern rather than a crinkly rib.

Then we come to the sleeveless waistcoat - still everywhere in all its varieties. Long, medium or short, thick or thin, patterned or plain, fastening or flying free - there is



*Waistcoats.
 Revealing or
 Covered up.*



and I am sure that you will think up lots of ideas yourself. It is truly amazing how waistcoats have taken over for so long - but by all means, make the most of the fashion while it lasts! Waistcoats are great fun for summer wear, not to mention the winter after.

Easy enough to make, not a lot of yarn or knitting, it's what you wear with the waistcoat that has become important. To be honest, I'm not over-enthusiastic about some of the ideas! Satin shirts and shorts so tight that they are nothing but creases are undeniably sexy, but not particularly beautiful. Still, they are fun if you can get away with it and great for fashion shows!

SWEATER DRESS

For something quite different and even newer, a simple, all-enveloping sweater - long enough to count as a dress - knitted in a lacy rib, even to a polo collar, is not only predicted for next season, but I feel sure will be taken over to wear for an extra cover-up for summer holidays. Again, these are very easy to make, since most of them seem to feature the straightforward tunic shape, with no shaping except possibly at the neck - and not always there.

SKIRT LENGTH

If you would like a skirt to wear with any of these styles, make it as long or short as you like, but remember that knee-length or just below the knee is newer than very short. Either show your knee, or just cover it up - but don't choose a length that cuts your knee in two. It makes your lower leg look as if it doesn't belong to you - I'm not sure why, but it does nothing for anyone and it is easy to avoid. This is nothing to do with fashion, it never looks good and is one look I should always avoid - even if all the fashion pundits advocated it! There are sometimes fashions which can be ugly and it is worth a little time and trouble to work out a good version - there always is one!

no end to your choice! Great in plain, smooth fabric, lovely in a tweedy texture, colourful in Fair Isle or double jacquard, classic in rib - anything goes! It's how you wear it and what you wear with it (or don't) that counts.

A simple, loose one, in plain knitting or rib, looks wonderful over a thin, silk shirt. A second simple one, either long or short, is marvellous over a sleeveless vest or even a short-sleeved T-shirt for older ladies. A short one, not quite to the waist, worn with a short, boob-tube also looks good. Waist length or shorter are the newest lengths and these look really good over nothing - just tied at the front to cover the bare essentials, or worn with a coloured bra to cover a little more for shopping at Tesco! A sudden movement could otherwise be something of a disaster, though great perhaps in the right place - on the beach.

Between the two extremes of covered up and nearly naked, there lie a host of variations

up right side of front neck, 9sts down right side of back neck, 30 [30, 36, 36, 36] sts across back neck inc 2 sts evenly and 9 sts up left side of back neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, K 26 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

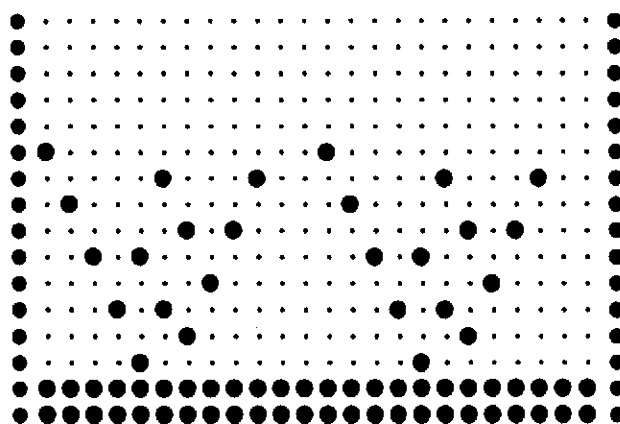
With wrong side facing, block knitting by pinning out all pieces to measurements

given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left shoulder and neckband seams. Set in sleeves, matching centre to shoulder seam. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

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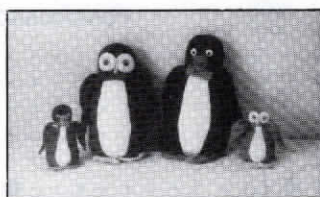
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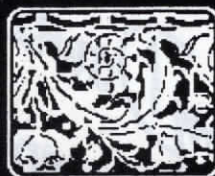
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Designed by Ruth Cox

SEASCAPE CUSHION COVER 10

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Oddments of 4-ply yarn. (Yarn Guide No.11.)

Approximately 60 g in Green (A), oddments in Lemon (B), White (C), Pale Blue (D), Blue (E), Beige (F) and oddment in Lurex (L).

Polyester stuffing or a 40 cm, 16 in square cushion pad.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

TENSION

30 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side.
- When shaping in HP, always take yarn round first inside needle in HP to prevent a hole forming.
- Wind some Lurex on to a separate cone.
- 'E-wrap' means use closed-edge method of casting on.

TO KNIT

Push 119 Ns to WP. With carriage at left and using A, cast on by hand (using e-wrap method) from right to left. Set RC at 000. Using MT, K 10 rows. Set carriage to hold.

Push 59 Ns at right to HP, K 2 rows. Push 10 Ns at right to HP on next and foll 4 alt rows, K 1 row. RC shows 22. Push rem 10 Ns to HP. Break yarn. Take carriage to right. Set RC at 000.

Push 59 Ns at right from HP to UWP. Using B, K 2 rows. Push 10 inside Ns from HP to UWP on next and foll 4 alt rows, K 1 row. Push rem 10

Ns from HP to UWP. K 10 rows. RC shows 22. Using C, K 1 row.

Counting from left edge, push every 10th N to HP. Using D and L tog, K 4 rows. Push Ns from HP to UWP. K 6 rows. Using C, K 1 row.

Counting from left edge, push the 5th and every foll 10th N to HP. Using D and L tog, K 4 rows. Push Ns from HP to UWP. K 6 rows. RC shows 44. Using E and L tog, K 1 row. Using D and L tog, K 2 rows. Using E and L tog, K 45 rows. RC shows 92. Set RC at 000.

Push 60 Ns at left to HP. Using F, K 2 rows. Push 2 Ns at left to HP on next and foll 5 alt rows, K 1 row. Using A, push 2 Ns at left to HP on next and foll alt row, K 1 row. RC shows 18. Push rem 43 Ns to HP. Break yarn. Take carriage to left. Set RC at 000.

Push 60 Ns at left from HP to UWP. Using D, K 2 rows. Push 2 inside Ns from HP to UWP on next and foll 8 alt rows, K 1 row. RC shows 20. Push rem 41 Ns from HP to UWP. Set RC at 000. K 50 rows. Using A, K 170 rows. Cast off.

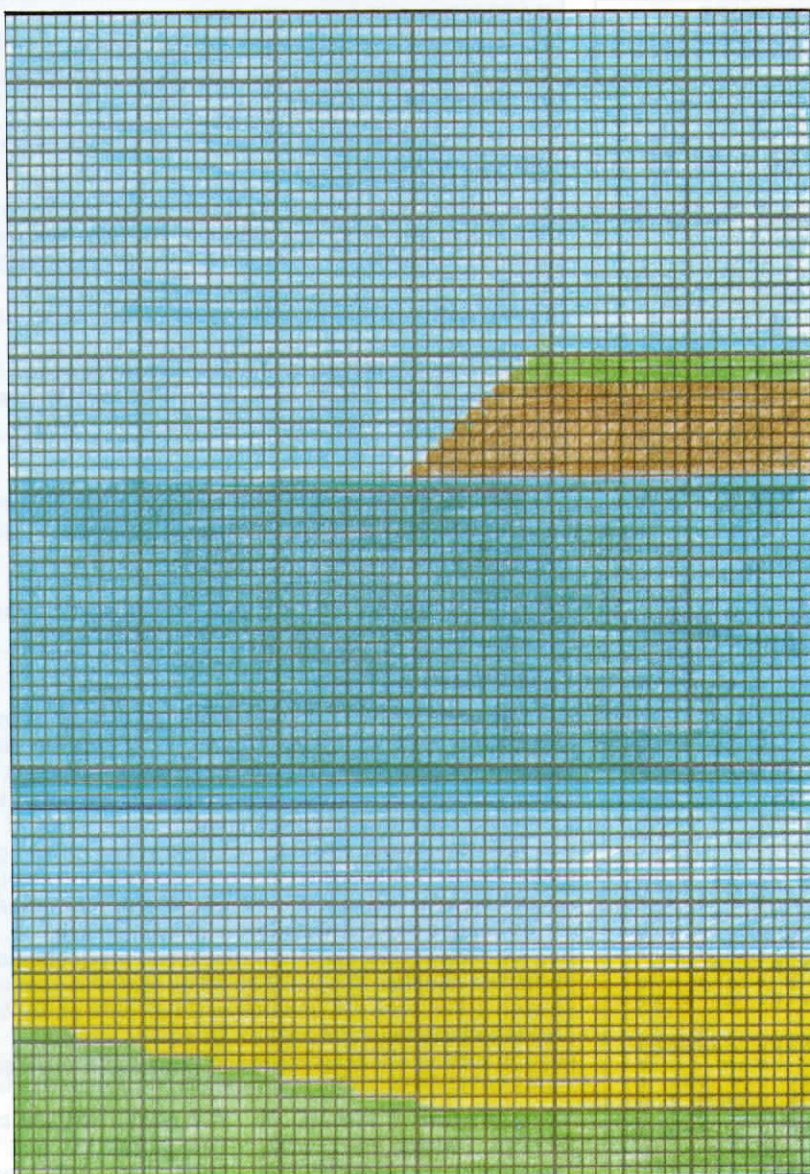
TWISTED CORD (Make 4)

Using B and E, cut a length of each 250 cm, 98½ in long. Fold each length in half. Lay doubled lengths tog. Tie each end of B to each end of E. Place loop on door handle. Bring knots to half-way point - B is at one end and E is at the other. Twist yarn tightly along length. Bring ends tog and allow yarn to twist. Tie knot in ends 40 cm, 16 in apart.

MAKING UP

Using C, embroider seagulls, using photograph as a guide. Fold cushion cover in half and join side seams. Sew cords along each side and top of cover. Sew a cord along front only at lower edge. Trim ends of cord and fray to make a tassel. Place cushion pad or stuffing inside cover and join lower edge.

Ruth Cox of Pippin Designs specialises in designing patterns to help you make unusual dolls and novelty items that appeal to all age groups. They are quickly and easily made from small amounts of yarn - ideal for presents, charities and craft stalls. For more details, please send a SAE to Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU.



Purl side of work. 1 square = 2 sts x 2 rows.

Designed by

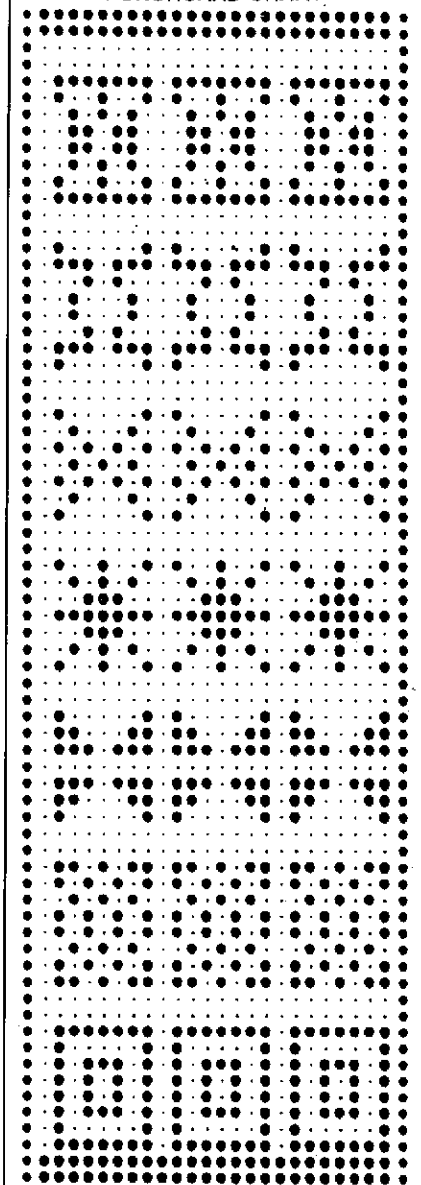
FAIR ISLE PATTERN

K 8 rows MC/C, 2 rows MC, 3 rows MC/C, 2 rows MC, 3 rows MC/C, 1 row MC, 3 rows MC/C, 2 rows MC, 7 rows MC/C, 2 rows MC, 7 rows MC/C, 2 rows MC, 8 rows MC/C, 2 rows MC, 8 rows MC/C and 2 rows MC. These 67 rows form pattern.

BACK

With carriage at right and using MT-9/MT-9 and C, cast on 172 [180, 188, 196] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000.

PUNCHCARD CHART



FAIR ISLE SHIRT

11

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Panama. (Yarn Guide No.10.)

1 [1, 2, 2] x 500 g cones in Navy (MC).

1 x 500 g cone in Khaki (C).

4 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 565 g.

The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD. Tel: 0116 2404464.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 102 [107, 112, 117] cm, 40 [42, 44, 46] in.

Actual size 109 [115, 120, 125] cm, 43 [45½, 47½, 49½] in.

Length to shoulder 71.5 [71.5, 75.5, 75.5] cm, 28½ [28½, 30, 30] in.

Sleeve seam 49 [49, 51, 51] cm, 19½ [19½, 20, 20] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern after washing and pressing (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.

d) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

e) On Brother electronic machines, place pattern over centre 0.

Using MT-7/MT-7 and MC, K 24 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT,

K 2 rows. Release card and cont in Fair Isle patt *. K 138 [138, 146, 146] rows. RC shows 140 [140, 148, 148].

Helen Rockell

Place marker at each end **. K 84 [84, 90, 90] rows. RC shows 224 [224, 238, 238].

SHAPE NECK

Note patt row on card. Push 108 [112, 117, 121] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 8 rows. 56 [60, 63, 67] sts. K 3 rows. Using WY, K a few rows in st st and release from machine. With carriage at right and using a transfer tool, push 64 [68, 71, 75] Ns at left from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping. Push rem 60 [60, 62, 62] Ns from HP to UWP. Push 2 Ns at each side from NWP to WP. 64 [64, 66, 66] Ns. pick up 2 sts at each side of neck and place on to empty Ns. Using MT and C, K 1 row. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. K 18 [18, 24, 24] rows. RC shows 158 [158, 172, 172]. 78 rows less have been worked to shoulder than on Back.

FRONT OPENING

Note patt row on card. Using a length of MC, cast off centre 8 sts. Using nylon cord, K 82 [86, 90, 94] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 48 rows.

SHAPE NECK

Push 6 [6, 7, 7] Ns at neck edge to HP on next row. Push 1 N at neck edge to HP on next 20 rows. 56 [60, 63, 67] sts. K 9 rows. Using WY, K a few rows in st st and release from machine. Push 26 [26, 27, 27] Ns from HP to UWP. Push 8 adjacent Ns at right from NWP to WP. 34 [34, 35, 35] Ns. Pick up 8 sts along side of neck and place on to empty Ns. Using MT and C, K 1 row. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem 82 [86, 90, 94] Ns bringing Ns back to WP. Lock card on number previously noted.



Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping and reading left for right.

SLEEVES

With carriage at right and using MT-9/MT-9 and C, cast on 80 [80, 84, 84] sts at centre of machine in 1x1 rib. Work as for Back from * to *. K 2 rows. Shape sides by inc 1 st at each end on next and every foll 3rd row until there are 168 [168, 180, 180] sts. K 22 [22, 18, 18] rows. RC shows 156 [156, 164, 164]. Cast off.

BUTTONHOLE BAND

Push 51 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using C, K 1 row. Using MT-1, K 3 rows. Using MT-2, K 2 rows. Counting from left edge, make buttonholes over Ns 4-7, 17-20, 31-34 and 44-47 inclusive. K 1 row. Using MT-3, K 3 rows. Using MT-4, K 2 rows. Using MT-2, K 1 row. Using MT-4, K 2 rows. Using MT-3, K 3 rows. Using MT-2,

K 1 row. Make buttonholes over same Ns as before. K 2 rows. Using MT-1, K 3 rows. Using MT, K 1 row. Make a hem by placing loops of first row worked in C on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side facing, pick up 51 sts along left edge of front opening and place on to Ns. K 1 row. Using MT, K 1 row. Cast off behind gate pegs.

BUTTON BAND

Work as for Buttonhole Band, omitting buttonholes and reading right for left.

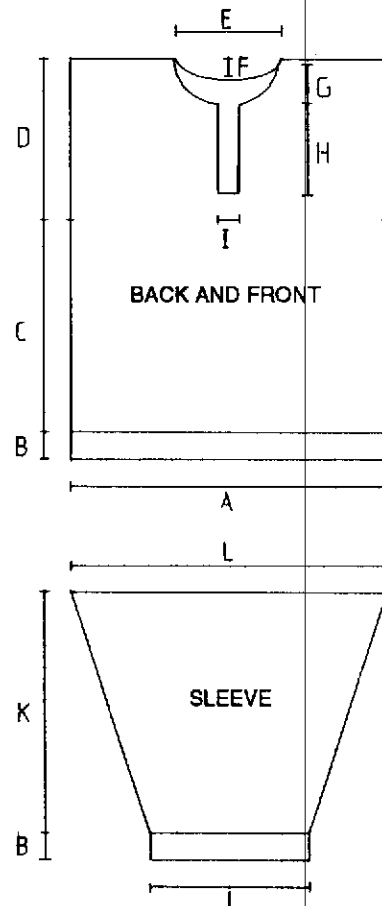
JOIN SHOULDERS

Join right shoulder first. Push 56 [60, 63, 67] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

Join left shoulder in the same way but reading left for right.

NECKBAND

Push 126 [126, 130, 130] Ns



A = 55 [58, 60.5, 63] cm	G = 8.5 cm
B = 4.5 cm	H = 13.5 cm
C = 40 [40, 42, 42] cm	I = 2.5 cm
D = 27 [27, 29, 29] cm	J = 25.5 [25.5, 27, 27] cm
E = 19 [19, 20, 20] cm	K = 44.5 [44.5, 46.5, 46.5] cm
F = 3.5 cm	L = 54 [54, 58, 58] cm

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DS

to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using C, K 1 row. Using MT-1, push 1 N at each end to HP on next 3 rows. Using MT-2, push 1 N at each end to HP on next 3 rows. Using MT-3, push 1 N at each end to HP on next 3 rows. Using MT-4, push 1 N at each end to HP on next 2 rows. RC shows 12. Always taking yarn round first inside N in HP, push 1 inside N at each end from HP to UWP on next 2 rows. Using MT-3, push 1 inside N at each end from HP to UWP on next 3 rows. Using MT-2, push 1 inside N at each end from HP to UWP on next 3 rows. Using MT-1, push 1 inside N at each end from HP to UWP on next 3 rows. Using MT, K 1 row. Make a hem by placing loops of first row worked in C on to corresponding Ns. Unravel WY when work is completed. K 1 row. Using nylon cord, K 63 [63, 65, 65] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. With

wrong side facing, pick up 9 sts across top of left band, 34 [34, 35, 35] sts around left front neck dec 5 sts evenly and 32 [32, 33, 33] sts around half of back neck dec 7 sts evenly and place on to Ns. K 1 row. Using MT+1, K 1 row. Cast off loosely. Unravel nylon cord over rem Ns bringing Ns back to WP. Finish to correspond with first side but read right for left.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves between markers. Join side and sleeve seams. Sew lower edge of bands into position, lapping buttonhole band over button band. Finish buttonholes and sew on buttons to correspond.

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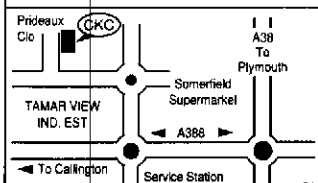
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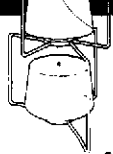
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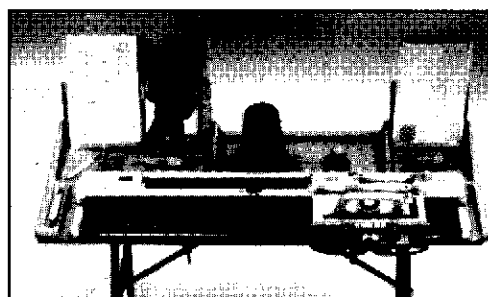
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A collection of craft supplies including various colored bottles of glue or paint, small boxes of markers or pens, and a large roll of colorful fabric or paper.

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Canadian Sole Importer: Westrade Sales Inc. 2711 No.3 Road, Richmond B.C. V6X 2B2, Canada. Tel: 604 270 8737
Australia East and South: Reynolds Bros., 53 Carlton Parade, Carlton 2218 Sydney N.S.W. Tel: (02) 587 5020
Australia Western: Dormani Yarns, Perth. Tel: 09-367-5901
New Zealand: F and E Knit Machines, 1 Monowai Street, Wellsford 1242, Northland, New Zealand. Tel: 0-9-423 8589
Malta: Joseph Callus, 44, Lapsi Street, St. Julians STJ09, Malta. Tel: 356 339535
Italy: Argenziano Modesto, Corso XX Settembre, 14, 21052 Busto Arsizio, Varese, Italy. Tel: 03-315-05051
Nederlands Excl. Importer: M + M Nederland, Molendwarsstraat 66, 7391 ZS Twello, Holland. Tel: 05712-71362
France: M + M BP31, 24170 Belvès. Tel: 53 29 36 04
Germany: M + M International, Postfach 1347 D-W-3078 Stolzenau. Tel: 05761-3282
Belgium: Contact M + M Nederland. Tel: 0031 5712 71362
 Also represented in: **South Africa, Russia, Sweden, Finland, Hong Kong, Iceland, Channel Islands and China.**